

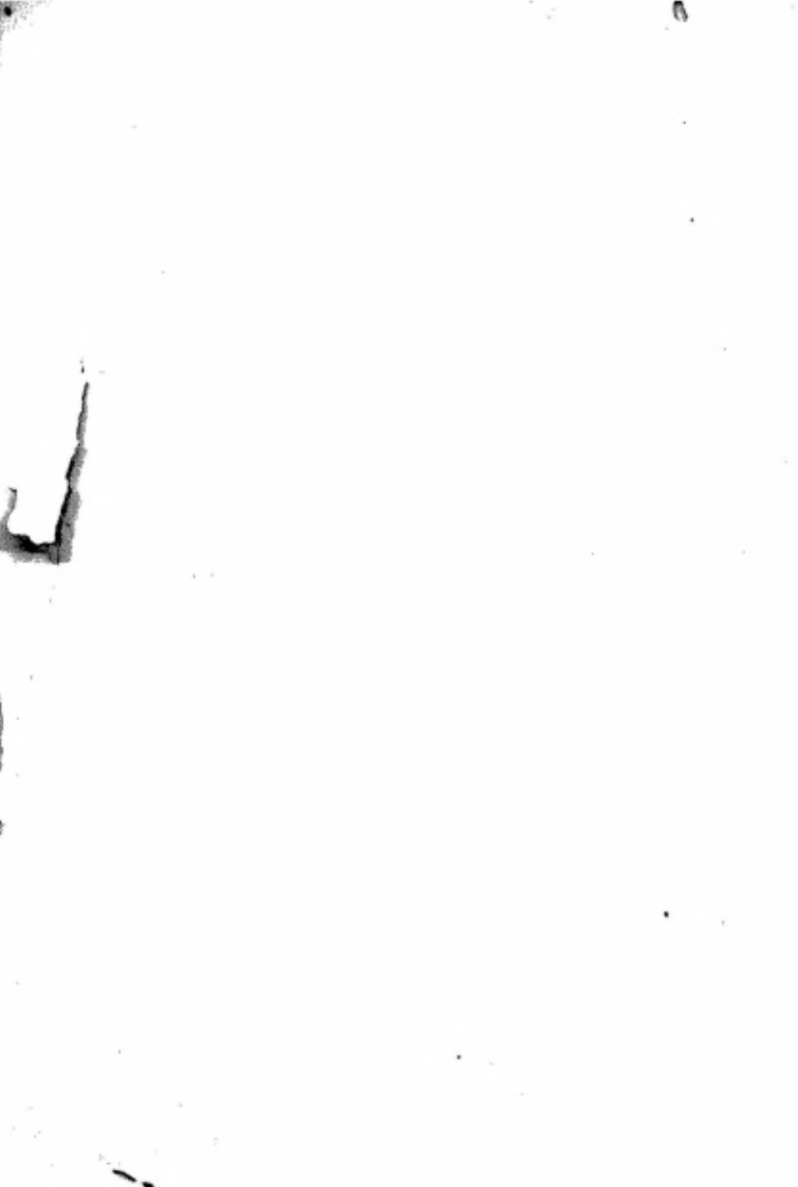
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VOL. II. (PART I.)

EARLY CHRISTIAN AND NEO-ORIENTAL ART
EUROPEAN ART NORTH OF THE ALPS

TRANSLATED BY

BERYL DE ZOETE

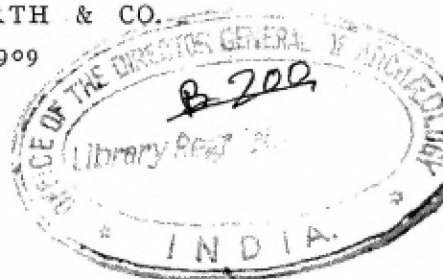
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TRANSLATOR'S NOTE.

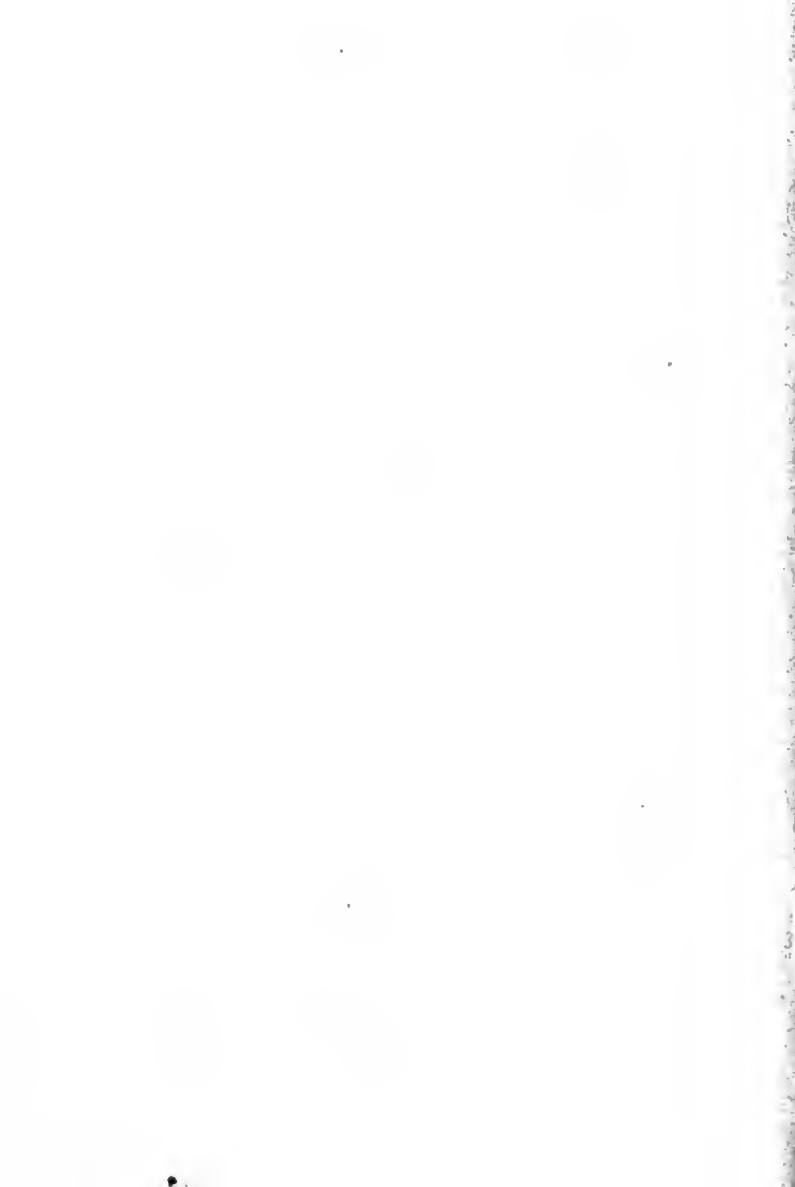
THE achievement of Continental scholars in large outline surveys of artistic production continues to claim the tribute of translation. Professor Carotti's recognised skill in such perspectives will ensure a welcome to the second volume of his "History of Art."

The author does not claim to have covered all the artistic phenomena evolved within the limits of his period: he freely admits that his work is elementary and introductory in its intention. The value of such a panorama depends perhaps less on its fulness than on the stimulus it affords the adventurous imagination to more extensive researches, and on the stores of accessible scholarship to which the bibliography acts as index. As in his first volume, Professor Carotti has reinforced his facts by numerous illustrations, which, even on so small a scale, cannot fail to serve as an incentive to first-hand study of the originals.

No student of history would maintain that progress is always upward: but a survey like the present does much to show that, in whatever direction, the complex claim of continuity is unbroken, and to disestablish the antithesis between successive periods of artistic development. The term *medieval* will be found to cover a more fluctuating territory than formerly, but it may still be conveniently retained for purposes of general classification.

The bibliography has benefited by Mrs Strong's revision, and, as in the previous volume, has been reconstructed and supplemented by her with particular regard to the convenience of English students. In some few cases, the loose system of reference, so universal in Italian books, has made it difficult or impossible to verify exactly the works recommended by Professor Carotti.

October 1908.



INTRODUCTORY.

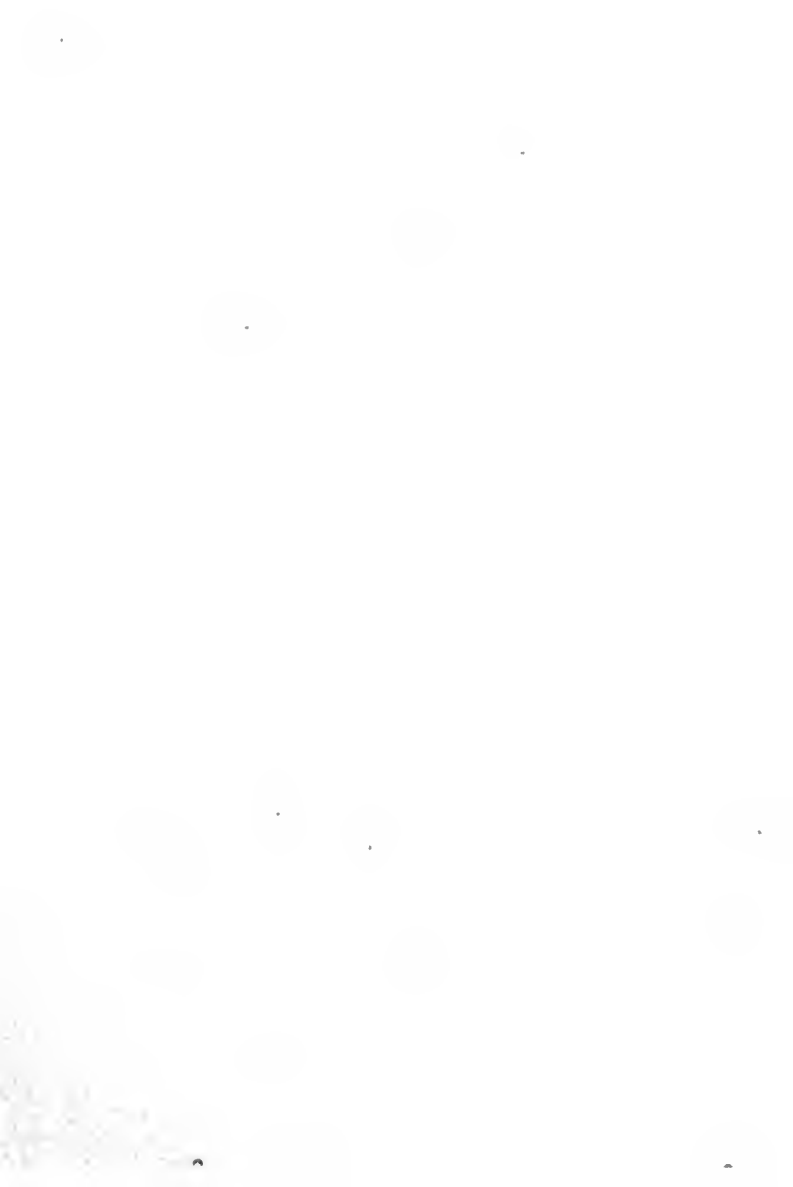
FOR the beginnings of mediæval art we must go back to the first centuries of the Christian Era, and yet further to the civilisation and art of Rome, which had itself assimilated the surviving civilisation and arts of Greece and the East. Thus early Christian Art, whilst inspired by a new ideal, was in its technique the heir both of Roman and of Græco-Oriental Art. In Italy and the Western Empire it was mainly of Roman extraction, as in the Catacombs and the churches of Constantine; in the empire of the Græco-Oriental world it was essentially of Greek and Oriental extraction, as in the splendid development known as Byzantine Art.

In the West art suffered eclipse through the calamitous invasions of the barbarians, while in the East Byzantine Art continued to develop and gave rise to Arab Art, which was later to assume such diverse forms of beauty in the various regions where it held sway.

The first artistic outcome of the revival in the West was Carolingian Art, and, after the formation of the great new nations north of the Alps, appeared and developed successively, also north of the Alps, the robust and severe Romanesque and the soaring, graceful Gothic, which seemed to spring up like a hymn of mystic joy. It flourished throughout Europe, but first in France, where it bore magnificent fruit, and whence it spread to England, Germany, Flanders, Italy, Spain, and Portugal, everywhere with new and original characteristics.

I shall briefly discuss all the above-mentioned arts in this first part of the second volume; Italian Art, from the eleventh to the end of the fourteenth century, I shall reserve for the second part, which will shortly appear.

GIULIO CAROTTI.



BOOK I.

Early Christian Art.





Fig 1.—Peacocks. Painted frieze.¹

CHAPTER I.

THE CATACOMBS.

CHRISTIANITY spread rapidly, from its source in Palestine, into Syria, Asia Minor, Egypt, and Greece, and soon penetrated into Rome. And it is precisely in the Catacombs of Rome that we find to-day the most important remains of early Christian Art.

In the immense capital of the empire, among its countless inhabitants, Christianity had at once found disciples, and, as we know, not alone amongst the lower classes of society, but also amongst the highest. The rich received their new brethren into their own houses for religious gatherings and ceremonies, and allowed the dead to be placed in their own family sepulchres.

It was in the *tablinum* or reception-hall that the priest, assistants, and flock held their meetings and celebrated their ritual. The eucharistic tripod filled the place of the altar of the Lares in the adjoining peristyle; the catechumens and penitents remained in the *atrium*. Several of these houses eventually became regular churches, and kept the name of their owner, as for example the church that was founded in the house of Pudens (a Roman Senator baptised by the Apostles), and called Basilica Pudenziana, and later, Santa Pudenziana. A few

¹ In the Catacomb of S. Domitilla (Wilpert, *excvi*).

traces of this house are still to be seen in the church itself, but of the others that were likewise transformed into churches, and of the oratories and churches before the time of Constantine, no trace is left.¹ On the other hand, some of the houses consecrated by martyrdom are still preserved, above or within which arose, at a later date, oratories and churches, such as that of S. Cecilia in Trastevere and SS. Giovanni e Paolo on the Cœlian Hill.²

In a very short while the tombs of the patricians could no longer hold the bodies of the Christians, who were rapidly increasing in number; the rich, therefore, not only enlarged their own family sepulchres for this purpose, but also gave land, wherein Christian cemeteries might be dug, which was eagerly appropriated by the various Christian religious communities that had arisen in the interval, and finally by the *Ecclesia* or greater community.

The associations or colleges, and in time also the burial societies, were recognised by the laws of Rome; rights of ownership and the inviolability of the sepulchres were ensured. The Christians were thus enabled openly to excavate and visit their cemeteries, and even went so far as to erect at the entrance buildings where they might meet and hold their love feasts.

Like the Pagan cemeteries, these were all situated outside Rome along the main roads: Via Ostiensis, Appia, Portuensis, Ardeatina, Salaria, etc.³ The most ancient is on the Via Ardeatina, at the point where it branches from the Via Appia, and was known as Domitilla, after Flavia Domitilla, niece of the Emperor Vespasian, the proprietor of the ground in which it was excavated. On the Via Appia were the cemeteries of Prætextatus and of Lucina, also named after the respective donors of the land. The last named, which is extremely spacious, belonged to the *Ecclesia*. More spacious still, and also belonging to the *Ecclesia* and situ-

¹ There is no reason to doubt that such oratories and churches existed, and Diocletian appears to have been responsible for their suppression.

² We have already spoken of the paintings in this house, in connection with Roman painting p. 329 of vol. i.

³ They were all outside the Aurelian Walls, between the first and third milestones.

ated on the Via Appia, was the cemetery of Callixtus, a priest who lived in the time of the Emperor Septimius Severus, and who was charged with administering its affairs till 217, when he became Pope.

The name of these Christian necropoli was *Cœmeterium*, place of sleep or resting-place. The name *Catacumba* is of much later date, when they were no longer in use. The only cœmeterium that remained open, and that was visited by pilgrims, was on the Via Appia (near the place where stands now the little church of Saint Sebastian), and close to



Fig. 2. —Corridors in the catacombs.

some sandstone caves called *Catacumba*. The guide-books noted that this cemetery was *ad catacumbas*. The pilgrims were in the habit of saying, "We are going *ad catacumbas*"; and thus the name came into use and was finally applied to the first Christian cemeteries which had been dug underground.

The Christian catacomb, to adopt the customary nomenclature, was excavated in the tufaceous subsoil on the outskirts of Rome, in imitation of the pagan columbaria,¹ as being simple, not very costly, and capable of receiving a large number of bodies. But, since the Christian rite prescribed interment, openings in the walls, or *loculi*, were substituted for the niches which held the cinerary urns. These *loculi* were parallel to the walls, but were deep enough to hold two or even three bodies; the rooms were few in number and very small, mere cubicles; and since much space was needed for burying so great a number of

¹ For type of Roman columbarium, see vol. i. Fig. 419.

dead, and since it must be done at the least possible expense, ambulatories or very narrow corridors were preferred,



Fig. 3.—Arcosolium in a catacomb.
(Bersezio, Rome.)

very lofty and extremely close together (Fig. 2). Square cubicles with intersecting vault or a depressed cupola were generally reserved for families of good standing, for Popes,¹ priests, and martyrs, whose bodies were placed in sarcophagi made of stone, or hewn out of the tufa and covered with a large stone; above this was left a deep niche known as an *arcosolium*, and beside it was hewn, in the tufa itself, one or sometimes two seats for the bishop and the priest (Fig. 3). Mass was celebrated on the stone which formed the lid of the sarcophagus: thus it served as

the *mensa* of the Christian altar.

When, by dint of excavating corridors and cubicles, the stratum adapted to excavation was used up, a well was sunk till another suitable stratum was reached for excavating a new floor of corridors and cubicles, after which the process was repeated. In this way there came to be several catacombs with three, and one or two even with five floors, communicating by means of narrow flights of stairs. The Catacomb of S. Callixtus (Fig. 4) still has four floors which it is possible to visit, and another at a depth of 25 metres below the surface.²

¹ In the first and second centuries the burying-place of the Popes was close to that of S. Peter on the Vatican Hill; in the third century in the Catacomb of S. Callixtus.

² The dense, intricate network of passages in the Catacombs amounts to 875 kilometres of tunnelling.

As there had been no mystery about excavating the Catacombs, so there was none in opening them; the Christians had free access to them, even in times of persecution, in order that they might accompany the bodies of friends and martyrs and visit their honoured tombs, especially on the anniversaries of their death, known as the *natalia*. This went on down to the time of the Emperor Valerian, who was the first to forbid meetings to be held in the oratories, or even in the chambers of the *agape* at the entrance to the Catacombs. Cubicles were then set apart inside the Catacombs for meetings and religious functions, as for example in the Catacomb of Priscilla and in that of Ostia on the Via Nomentana. Diocletian in his turn ordered the Catacombs themselves to be closed, and the Christians very soon began to wall up the public entrances and to open others, which were disguised by mazes of tunnels.

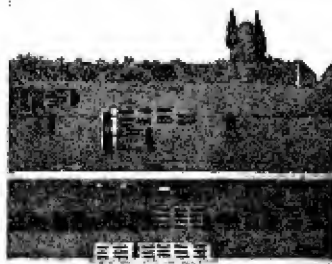


Fig. 4.—Catacomb of Callixtus. Section.
(De Rossi.)

Notwithstanding the darkness pervading these innumerable recesses in the Catacombs, they nevertheless received pictorial decoration, consisting of a continuous series of fresco-paintings¹ which proceeds uninterruptedly from the first century to the fifth, and continues to afford a few isolated examples right down to the ninth century.

The oldest paintings go back, then, to the second half and end of the first century; they are to be found in the Catacombs of Domitilla and Priscilla, and are few in number.

¹ Stucco decorations in relief are extremely rare in the Catacombs. Examples may be seen in the Catacomb of S. Priscilla on the Via Salaria Nova, analogous to those in the Roman sepulchres on the Via Latina.

They continue to increase during the second century, become very numerous in the third, and in the fourth almost uni-



Fig. 5.—Ceiling decoration in a cubicle.²
(Wilpert.)

versal. Immediately after the beginning of the fifth century, *i.e.* after 410, they suddenly cease almost entirely, that is to say when the Catacombs were no longer used as burial-places, but were reserved for the cult of the martyrs, in whose tombs alone it was that a few paintings were added from time to time.

As we have already foreseen in talking of Roman painting,¹ they are all artistically works of a very humble order, and with the decline and fall of art in Rome they also be-

come more and more decadent. Yet they are of supreme importance in the history of art. We see in them "the beginnings of the new art engrafted on the old" (Wilpert).

At first they consisted only of simple ornamentation, like that in the houses and sepulchres (Fig. 5): the ceilings were adorned with trellises, vine-tendrils, compartments decorated with foliage and flowers, birds, vases, masks, etc. Some of these motives are graceful and elegant.

Later the choice of ornamental motives was confined more especially to such as had symbolic significance:

¹ Vol. i. p. 336.

² Fig. 5, an ornamental ceiling decoration in the Catacomb of Domitilla, at the end of the first century (Wilpert, plate ix.).

vine-tendrils (Fig. 6), small figures or heads representing the four seasons ; and they further began to depict on the walls some pagan subject which might be symbolically adapted to Christian ideas, such as the shepherd with the lamb, who might symbolise the Good Shepherd or even certain Christian subjects, Noah in the Ark, Daniel in the Lions' Den. But the style was of course still pagan, that is to say Græco-Roman : Christianity could not all at once create a new art, nor indeed did it at that time aspire to do so. The subjects were likewise pagan and hence Græco-Roman in their details ; but in those chosen and in the symbols added we can already discern a distinct significance.

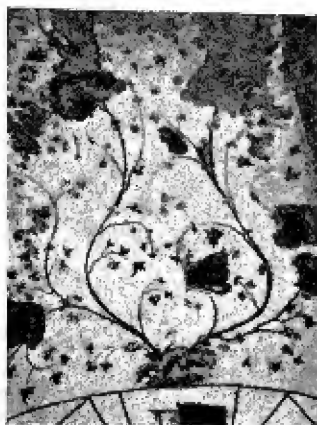


Fig. 6.—Vine tendrils.
Symbolic decoration.¹ (Wilpert.)

The symbolic character of these paintings and the frequent recurrence of certain symbols, both in the paintings or on the stones and on the layers of masonry closing the tombs or *loculi*,² or even on the lamps of terra-cotta and bronze (Fig. 8), as, for instance, the dove, the peacock (Fig. 1a), the anchor, etc., etc., betray their Oriental origin. Christianity was, in fact born in the East, and when it penetrated to Rome took with it Eastern thoughts and feelings, and necessarily Eastern imagery ; moreover, it was

¹ Fig. 6 represents a vine-tendrill, a decoration in the Catacombs of Domitilla, in the second half of the first century (Wilpert, i.).

² In the cement which made fast and sealed to the wall the stone or plate of stone or marble, or the block of masonry which closed the *loculus*, were fixed coins, medals, pieces of ivory, the glass bottoms of drinking-cups, lamps, etc.

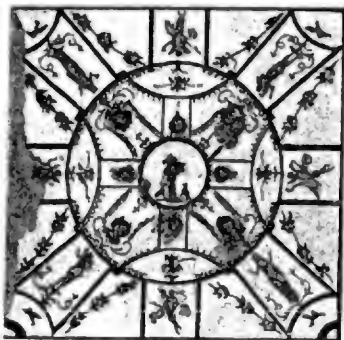


Fig. 8.—Ceiling decorated with Christian symbols. (Wilpert.²)



Fig. 7.—Christian bronze lamp.

in the Greek tongue that the story of the life and teaching of Christ was spread abroad, for Greek was the universal language of the Græco-Oriental world, which was much vaster and more thickly populated than the Roman world of the West.¹ But the types, subjects, and symbols of the first paintings in the Catacombs, even though they wear a Græco-Roman dress, are in-
 spired by Eastern ideas. These subjects and symbols translated into the medium of figures became, as Bertaux notes, words in the "international language of Christianity."

In the second century, with the increase of pictures, the number of Christian subjects and symbols increased to the point of invading the ceiling, where purely ornamental forms became simplified in consequence, and continued to diminish till they served only as a frame to the figures (Figs. 8 and 9). On the other hand, figures, scenes, decora-

¹ Many of the inscriptions in the Catacombs are also in Greek, and so are the symbolic initials, such as A and Ω, on either side of Christ's head, and of the letters XP (Christ) (v. Fig. 7).

² Fig. 8 reproduces a ceiling decoration in the Catacomb of Lucina: in the centre the Good Shepherd; around, masks of the seasons; at alternate corners, *Orantes* (praying figures) and figures of the Good Shepherd; scattered about, putti, genii, little heads, etc. Painting of the middle of the second century (Wilpert, xxv.).

tions, symbols were all reduced as far as was compatible with a representation which should be clear and obvious, and easily understood of the people.

These modest paintings, which exhale a sentiment of sweet and beneficent calm and of solemn austerity, depend for their significance on their moral and religious purpose; they are to be regarded



Fig. 9.—Ceiling decorated with an allegoric subject and miracles.¹

less as a decoration of the sepulchres than as an invocation of eternal life. The paintings of the Catacombs have in fact become a pictorial rendering of the prayers of the dead man to God and to his brothers yet alive (Fig. 9).

To God they say in the name of the deceased: "Lord, I received Baptism, and through it I entered the Faith; I received the Eucharist, and thereby I entered the Church and the communion of the Faithful; and as Thou didst save Noah, Daniel, Jonah (Fig. 11), the Three Children from the Fiery Furnace (Fig. 10), as Thou didst release Job and Susanna from Satan, save and release me also."

The same pictures provided the living, when they visited the Catacombs, with prayers under the form of sensuous images, which they might offer up to the Redeemer that he would receive the soul of the deceased into the joys of heaven.

Considered then from an iconographic point of view, the paintings in the Catacombs throw light on the ideas

¹ Fig. 9 reproduces a drawing of a ceiling decoration, now almost wholly obliterated, in the Catacomb of S. Callixtus. In the centre Orpheus; around, Daniel and the Lions, David, the Raising of Lazarus, Moses drawing Water from the Rock.

aspirations, and sentiments of the first Christians, and preserve for us the sensuous expression of their religious ideas relating to the future life, their faith, and their hopes.¹

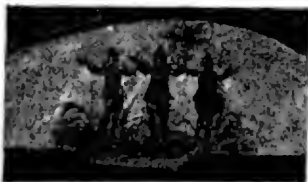


Fig. 30.—Painting of the three children in the fiery furnace. (Wilpert.)²

As we have already said, they are artistically of the greatest importance. It is true that the few and rare gems of delicate and graceful ornamentation, at times even lifelike and naturalistic, and with a certain richness and delicacy of gradation in their colouring, very soon became even fewer, while at the same time the æsthetic sense grew feebler and feebler, so that, with a few exceptions, we have in reality only a collection of the most decadent examples of a decadent Classic Art; but the choice of elements of Classic Art for the representation of a certain number of Christian subjects, and their continual repetition and final adaptation, with certain modifications, to the portrayal of other subjects of the same kind—though Christian—set on foot a development of types and forms which finally produced a real evolution out of which a new style, and hence a new art, came into being.³

After the publication of the edict of 313 by which Constantine allowed the Christians freely to practise their cult, burial in the Catacombs began to diminish; later it was reserved for the bodies of the faithful who at their death had expressed the wish to lie near their friends or near the

¹ The representations of martyrdoms, massacres, scenes from the Passion, which were later so frequent and numerous in Christian Art, are lacking in the Catacombs. Although the art of the Catacombs was a funeral art, it was kept sweet and gracious: the thought of death in these sepulchres brings no gloom, because the dead were regarded as already in heaven, where there is no pain.

² The Three Children in the Fiery Furnace, fresco in Santa Priscilla, second century (Wilpert, xiii.).

³ Paintings analogous to these still exist in the Catacombs at Naples and at Alexandria in Egypt.

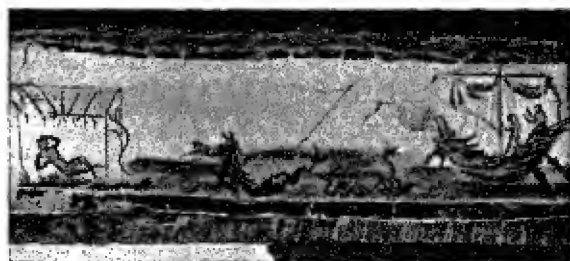


Fig. 11.—Painting of the story of Jonah.
(Wilpert.)¹

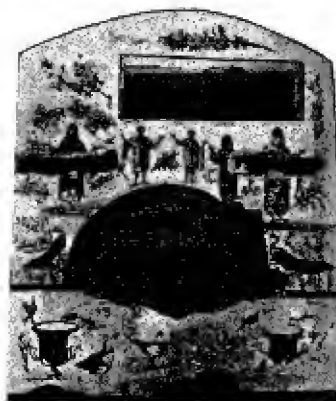


Fig. 12.—Painting representing Paradise.
(From a photograph.)²

¹ Story of Jonah, fresco in the Catacomb of S. Callixtus, end of second century (Wilpert, xlvii.).

² Paradise, or the dead in the guise of *Orantes* in Paradise. Painting in the Catacomb of Callixtus, end of third century (Wilpert, ex.). In the upper surface of this wall other *loculi* were made at a later date, cutting right through the paintings.

bodies of the martyrs. In the year 410 it came entirely to an end. During the invasions of the barbarians the Catacombs remained closed, and, after the ninth century, almost wholly forgotten,¹ and one by one all traces of them were lost. It was not till the sixteenth century that the discovery of one or two led to the search for and retracing of the others, and Antonio Bosio made a study of them and prepared a description, which was published after his death in 1634.

It was only in the nineteenth century that the study was taken up again in a scientific and exhaustive manner by G. B. de Rossi, who published a monumental work on them, the true foundation of Christian archæology.

Finally, in 1903, Monsignor Wilpert published a new work illustrating all the paintings, reproducing them by means of photography and the three-colour process, a mechanical medium ensuring accuracy.

¹ There were at least 25 of the greater Catacombs, and 20 of the smaller.



Fig. 13.—Dionysia in Paradise. Detail of preceding fresco.
(From a photograph.)

EXAMPLES OF CHRISTIAN REPRESENTATION IN THE PAINTINGS OF THE CATACOMBS.

A. Types drawn from classical iconography.

Helios.
Orpheus.
Hermes Criophorus.

Symbolic meaning.

God.
Christ.
The Good Shepherd, Jesus bearing
the deceased among the elect.
Apostle, saint.
Orans, the soul, image of the
deceased in bliss.

Figure in toga with roll.

"*Pietas*."

A man in toga.

A youth in tunic.

The same figures with crown and
scroll respectively.

Martyrs, saints.

The same figures among sheep,
flowering
shrubs (Figs. 12 and 13).

Souls among the elect.
Souls in Paradise.

B. Subjects drawn from the Old Testament.

Moses strikes the rock (Fig. 14).
Noah in the Ark.
David with the sling.
Daniel amongst the lions.
The Three Children in the furnace
(Fig. 10).
Sacrifice of Abraham.

Symbolic meaning.

Baptism.
Release of the soul of the deceased
from everlasting death by the
power of God.

The story of chaste Susanna.

The stories of Jonah (Fig. 11).
Job, Tobias.

Invocation of divine aid for the
soul of the deceased.
Setting free of the soul of the
deceased.
The protection of the Lord.
The dead Christian, whose soul
God will save from the snares
of Satan.



Fig. 14.—Moses striking the rock.
(Wilpert.)¹



Fig. 15.—The paralytic.
(Wilpert.)²

C. Subjects taken from the New Testament.

The Good Shepherd bearing the lamb on His shoulders (Fig. 16).
As above, with other sheep at the sides.

Adoration of the Magi.

Baptism of Christ.
Baptism.

Isaiah and the Madonna with the infant Jesus and the star (Fig. 18).

The fisherman.

Cure of the Paralytic (Fig. 15).

Cure of the Blind Man.

Last Supper of Christ with the Apostles, and the Communion (subject known as "Fractio panis") (Fig. 20, page 22).

Symbolic meaning.

Jesus bearing the deceased among the elect.

Faith in the incarnation of the Son of God by the Virgin Mary.
Baptism.

Man who has entered into the true faith.

Prophecy of Isaiah concerning the true light, a symbol of Christ who came into the world to give light to the human race.

Baptism.

The baptised neophyte.

Sacrament of the Eucharist.

¹ Painting in the Catacomb of SS. Peter and Marcellinus, in the second half of the third century (Wilpert, xviii.).

² As above.



Fig. 16.—The Good Shepherd. (Wilpert.)¹

- | | |
|---|---|
| Miracle of the multiplication of the loaves (represented by a row of baskets and fish or loaves, etc.). | Sacrament of the Eucharist. |
| Wedding at Cana. | As above. |
| Raising of Lazarus. | The deceased Christian awaiting in the sepulchre his resurrection through Christ. |
| Colloquy between Christ and the woman of Samaria at the well. | The deceased borne by Christ among the elect is restored at the fountain of living water (the well symbolising the consolation of light and peace). |
| Cure of the woman with an issue of blood. | Salvation by God. |
| The Judgment, Jesus judging the soul of the deceased in the presence of the saints. | The Communion of the Saints, who, as advocates, plead the cause of the deceased, in order to win for them a favourable judgment. |
| The ship in the storm. | The deceased received into bliss. |
| Christ putting on the crown of thorns (only one example known). | |

¹ Painting on the vault of Lucina, first half of second century Wilpert, lxi. 2).

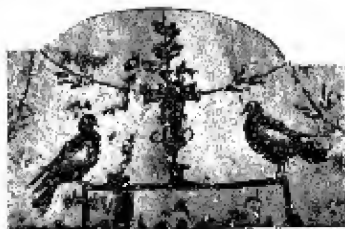


Fig. 17.—Turtle-doves and cantharus.
Fragment of decoration in the Catacomb of Prætextatus,
early III. century. (Wilpert.)

EXAMPLES OF SYMBOLS.

A palm.	Victory.
An olive branch.	Peace.
A tree.	Garden of Paradise.
The peacock (Fig. 1).	Immortality — Resurrection to eternal life.
The dove—dove with olive branch.	Hope in heaven after the sufferings of life on earth.
The turtle-dove (Fig. 17).	The ransomed soul, the soul <i>in</i> <i>pace</i> .
Lamb on the shoulders of the Good Shepherd.	The ransomed soul.
Fish caught by the fisherman.	Soul saved by God.
Ship and lighthouse.	As above.
Anchor (protecting the ship).	The Cross.
Main-mast of the ship.	
The trident which slays the dolphin.	
Greek tau—the same letter raised in the middle to form a device.	
ΙΧΘΥΣ=the fish.	Ἰησοῦς Χριστός, Θεοῦ Υἱός, Σωτήρ, Jesus Christ, God's Son, Saviour.
The lyre.	The divine word.



Fig. 18.—Earliest representation of the Madonna and Child.

The prophet Isaiah, the Madonna with the Child and the star. The prophet foretells the birth of the Messiah. Painting in an arch of the Catacomb of Priscilla, first half of II. century (Wilpert, *xxi*, 1).

The prophet is represented as clad in the pallium of a philosopher and holding a scroll in his left hand. With his right he points to the Virgin uttering the prophecy: "When Messiah comes, light shall descend on Jerusalem to scatter the shadows and give light to the peoples." The Madonna is represented as a mother with her baby at her bosom.

The star is seen a little above them.



Fig. 19.—Madonna and Child.
Painting of middle of IV. century in the *Cameterium majus*.
(Wilpert, *ccvil.*)

It is extremely probable that the prototype of this representation is to be sought in the East, since we find it freely developed in Byzantine Art, where it persisted till much later; we also find it in the mosaics of the ancient church belonging to the Convent of Cova



Fig. 20.—The *Fractio panis* or Eucharistic Feast.
Painting in the catacomb of Priscilla, early II. century.
(Wilpert, *xv.*)

at Constantinople, built in the first half of the XIV. century. The convivial scenes represent a funeral, Eucharistic, or celestial banquet, and are very similar in form: a semicircular table (*sigma*), with a cushion shared by all the guests; the dishes are on a round table. The shape of the *sigma* was in use in Rome after the fall of the Republic, before which they had used the Greek *triclinium* or couches joined at right angles.



Fig. 21.—Christ with the Apostles.
Painting in the Catacomb of S. Domitilla, middle of IV. century.
(Wilpert, excli.)

THE REPRESENTATION OF JESUS AND MARY.

The paintings in the Catacombs did not hand down to us the actual portraits of Jesus and Mary, but only portrayed them by means of abstract types.

In the oldest paintings Christ is represented as a beardless youth (at that time the beard conveyed an idea of voluptuousness). Dating from the III. century, especially in the scene of the Last Judgment, Christ has manly features and a very serious expression, his curly hair falls almost to his shoulders, and he is sometimes represented with a short beard (at that time the custom of wearing a beard had become general). The pictures in which we find the first attempts at giving a portrait representation of Christ belong already to the period of the "Church's Peace," or the Constantinian period.

The representations of the Madonna in the Catacombs are ideal, like those of Christ; they give a mother and her baby, and sometimes she wears a veil over her head. We find her represented for the first time in the group of Isaiah and the star, in the Catacomb of Priscilla (Fig. 18, first half of II. century), then in that of Domitilla (second half of III. century), as well as repeatedly in the Adoration of the Magi in the Catacombs of Priscilla (III. century), and Domitilla (IV. century), and finally quite alone, with the Infant Christ in her lap; but in the latter case she is still in the guise of an *Orans* (as in a picture of the middle of the IV. century in the *Crypta majus*, Fig. 19).

In the adoration of the Magi, in front of a mother seated with her baby in her lap, are three men in oriental dress, standing still or in the act of walking towards her, and offering gifts.

LIST OF CATACOMBS, AND DATE OF PAINTINGS.¹*On the Via Ardeatina :*

Catacomb of S. Domitilla, paintings of second half of I. c. and then of succeeding II., III., and IV. There is here the oldest *ambicolum*, paintings of end of I. c.

Catacomb of SS. Marcus, Marcellinus, and Damasus. Paintings of IV. c.

Catacomb of Nunziatella. Paintings of second half of III. c.

On the Via Appia :

Catacomb of S. Sebastian, paintings of IV. c.

Catacomb of Prætextatus, paintings of II., III., and IV. centuries.

Anonymous vault near the Catacomb of Prætextatus, paintings first half of IV. c.

Vault of Lucina, paintings of II. and III. and first half of IV. c.

Catacomb of S. Callixtus and six chapels of the sacraments, paintings of second half of II. c., two second half of IV. and painting added in IX.

Catacomb of S. Soteris, paintings of middle of IV. c.

On the Via Latina :

Anonymous vault, painting of middle of IV. c.

On the Via Labicana :

Catacomb of SS. Peter and Marcellinus, paintings of first half of III. c. to end of IV.

On the Via Tiburtina :

Catacomb of S. Cyriaca, paintings of second half of IV. c.

On the Via Nomentana :

Cimiterium majus, paintings from end of III. to second half of IV. c.

On the Via Salaria Nova :

Catacomb of S. Felicitas, paintings added in VI. and VII. c.

Catacomb of Thrason, paintings of first half of IV. c.

Catacomb under the Vigna Massimo, paintings from end of III. to middle of IV. c.

Catacomb of S. Priscilla, paintings from end of I. to second half of IV. (here also the vault of the Acili, end of I. c., and the "Cappella greca," beginning of II.).

On the Via Salaria Vetus :

Catacomb of S. Ermete, paintings from end of III. to second half of IV. c., and painting added in VI.

On the Via Flaminia :

Vault of S. Valentinus, paintings of VII. c.

On the Via Portuensis :

Catacomb of Pontianus, paintings from first half of IV. c. to VI.

Catacomb of Generosa, paintings of V. and VI. c.

On the Via Ostiensis :

Catacomb of Thekla, paintings of second half of VI. c.

¹ After Wilpert.



Fig. 32.—Rome. Interior of the Basilica of S. Paul.
(Photo. Alessandri.)

CHAPTER II.

THE CONSTANTINIAN BASILICAS.

THE "Peace of the Church," together with the reign of Constantine,¹ opened a new era for Christianity and hence also for art: the religion which had hitherto been persecuted now received recognition; the cult which the last Emperors had forbidden was now allowed; Christianity saw a new life opening out before it, and tasted the joy of triumph.

¹ It was in 313, the year after his victory over Maxentius, that Constantine issued from Milan the famous edict by which he restored to the Christians their confiscated goods and granted them the right of holding public offices and of building churches.

It was a triumph for Western Art as well: in the exaltation of their minds men were able to awaken the decrepit art of Rome, and to stimulate it to the production, for more than one hundred and fifty years, of works which must be regarded as the first original manifestations of Christian Art and its foundation-stone—the beginnings, indeed, of a new art for the world.

The first creation of Christian Art was the temple where its cult might be celebrated, henceforth called *Ecclesia* (Church) from the *Ecclesia* which met in it, and from its shape also named *Basilica*. The finest basilicas were built and beautified by Constantine the Great, and this period may therefore be known as the period of the Constantinian basilicas.

ARCHITECTURE.

The Basilica.—In the ancient religions of the East the people were not admitted to the temple; in Classic times they were allowed to assist at the ritual of the cult, which was, however, performed outside the temple itself—before the wide open door of the shrine.

In the Christian religion, on the contrary, the sacred rites were performed inside the building, and all were admitted to them without distinction of class. Now in a city such as Rome, where the Christians were practically numberless, a *tablinum* or hall of great magnitude was needed if all were to find a place and to see and hear: and the most suitable model was—with the aid of some opportune modifications and additions—the class of building used as an exchange and tribunal, the secular *basilica*—whence arose the name *basilica* for the Christian church. We will note the principal parts of which it consists (Figs. 23, 24, 25, and 26).

First comes a great atrium, a repetition on a larger scale of that in the houses of the upper class, the first place of reunion for the Christians, and the place in which catechumens and penitents had to wait; in the centre of the court leading from it stands a fountain for ablutions, this also being an imitation or reminiscence of the basin and fountain in the atrium of the houses of the wealthy classes.

The façade of the basilica corresponds to the form of the interior—that is to say it is higher in the centre and terminates in a triangular frontal without a cornice, and hence without a pediment. In front of the lower half of the façade itself runs a portico (pronaos, narthex, or esonarthex).

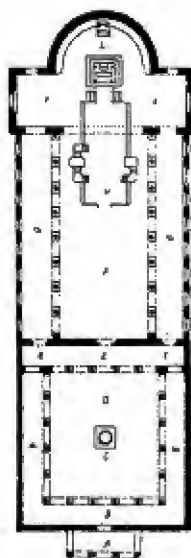


Fig. 23.—Generic plan of a Christian basilica.¹

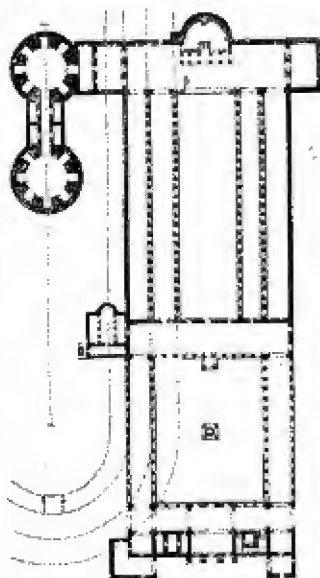


Fig. 24.—Plan of the original Basilica of S. Peter in Vaticano.

The entrance consists of one door or three, according to whether the interior is a single area or is subdivided into

¹ A. propylæum or small door of entrance; B. atrium; D. court; C. fountain; E. narthex; F. central aisle or nave; G. side aisles; H. choir and ambones; I. transept; J. apse with altar and seats.

three or even into five aisles. Sometimes, on first entering, you come to a second portico (or narthex, in which case the first, outer narthex is called the *esonarthex*).

The interior consists of two main parts—first, the body, or nave, long and rectangular in shape, and, secondly, the presbyterium.

The main body of the church was called the nave because the church is a ship (*navis*) which will bear the faithful into the harbour of their salvation, and the naves can number three or even five in the most spacious churches,

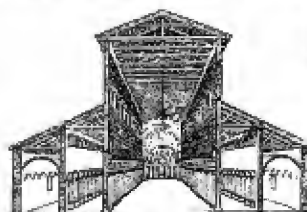


Fig. 25.—Section of the original Constantinian basilica of S. Peter in Vaticano.

subdivided by two or four parallel rows of pillars respectively. The central nave is always higher and more spacious than the side aisles. The pillars of this central nave support the architraves, or, it may be, a row of semi-circular arches which rest directly on the capitals. The architraves or arches in their turn support the two

parallel lengths of wall, which serve to raise the central nave above the side aisles and permit windows to be opened high up to provide the vast space with light and air.

Other windows were also let into the walls of the side or outer aisles. The inner roofing of the nave is a flat ceiling with squares or hollow spaces between the beams like that which was formerly in the Basilica Ulpia.¹

The presbyterium comprises choir, altar, and apse; the space beyond the body of the naves, as far as the apse, is called the *tribuna* or sanctuary.

The choir is a rectangular space set apart in the end of the central nave, surrounded by a screen which runs along all its sides but is open at the two shorter sides, *i.e.*

¹ In the poorer churches, and especially in those which, though spacious, were located at some distance from Rome, the ceiling is lacking, and thus the whole construction of the roof inside can be seen, with its cross-ribs of wood.

towards the central nave and towards the apse. To right and left rise the two pulpits or *ambones*. In the choir, as its name suggests, sit the singers, the *schola cantorum*. The two pulpits serve, one for reading the Epistle, the other for reading and expounding the Gospel; they are in the shape of a trapezium, in consequence of the two flights of steps which give access to them on either side.

The apse, which had already formed part of the pagan basilica, preserved the same form, semicircular, with vaulted roof, *i.e.* like the section of a bowl or cup, with its floor raised above that of the rest of the interior, and divided from the main body of the church by a screen.

The arch in which the central nave terminates was called triumphal, from its sculptured decoration relating to the triumph of the Christian religion (see Fig. 22).

In the apse we find first the altar with the ciborium, and behind it the throne and seats. The altar may consist

merely of a table (*mensa*, of marble, alabaster, or stone), supported by little columns, or by a sarcophagus containing the body of a martyr saint; the sarcophagus may also be below the altar in a *sacellum* (or chapel), known as the confessional or crypt. The altar is, further, so placed that the officiating priest turns his back on the end of the apse and looks towards the choir and the faithful who are taking part in the service.¹ The *ciborium* is a small open erection, consisting of four pillars supporting a baldaquin with pediments and sometimes with arches, and flat on the top. From the inside of its little vaulted roof hung, by



Fig. 26.—Milan. Basilica of S. Ambrogio (section), a drawing by the architect, G. Landriani.

¹ We shall find that this arrangement persisted everywhere till the seventh century; later it was maintained only in the High Altar of the basilica of S. Peter in Vaticano, and in a few other churches, especially in the church of *Villa a Castiglione d'Olona* in Lombardy. It has recently been revived in the High Altar of the basilica of S. Ambrogio at Milan.

chains, the pyx and other sacred vessels, and at a later date votive wreaths, crosses, etc.

Round the back of the apse runs a bench or row of seats (*subsellia*), in the middle of which is a loftier seat or throne for the bishop, who could thus have at his side the various priests according to their position in the hierarchy. We find the judicial authority disposed in the same way in the apse of the tribunal erected in the secular basilica.

After Constantine had erected a great church in Jerusalem, upon the hill where the Redeemer had been crucified, and had inaugurated the cult of the Cross, a great beam was added, above the altar and ciborium, or in certain cases above the triumphal arch, to bear the crucifix.

In a few churches, to right and left of the apse, we find two *loculi* or rooms corresponding to our sacristies, to hold the vestments and sacred vessels, books, etc.

The transept or cross-aisle which is already to be found in some of the Constantinian churches, and was soon to become the rule, is a transverse nave interposed between the main body of the building and the wall at the end containing the apse. The form which the addition of the transept gave to the basilica is that of a cross, and is called *Latin Cross* in order to distinguish it from the *Greek Cross*, common in the churches of Greece and of the East, in which all the arms are of equal breadth and length.

These, then, are the principal parts of the Christian church, its sub-divisions, and the purpose which each was to serve; they remain fixed and unchangeable whatsoever may be the type or form or style, in the concentric Byzantine church, no less than in the Gothic cathedral. The type of basilica here described became definitely fixed in the time of Theodosius, and prevailed in Rome down to the fourteenth century with very slight alteration.

A great mass of the material of which the Constantinian churches were built was gathered from the spoils of sumptuous pagan buildings: the magnificent marble shafts of the pillars, the superb capitals, the sheets of marble with which the walls are faced, portions of the architraves and rails, the doorposts; and the same may be said of a great part of the sculptured ornament and the pavements.

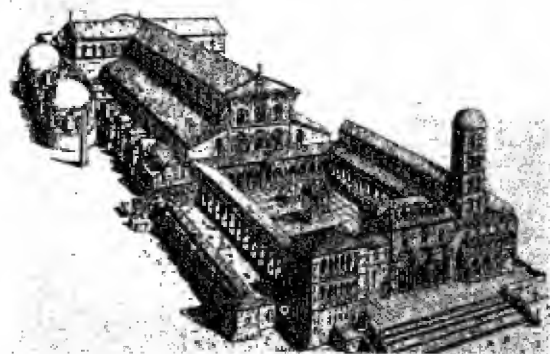


Fig. 27.—Rome. View of the Constantinian Basilica of S. Peter in *Vaticano*. (Reconstruction.)

But all was done on so ample a scale, the adaptations were made with such fine judgment and produce so homogeneous an effect, that one is unconscious of the promiscuous assemblage of materials, ancient and modern, and the name of fragmentary basilicas or fragmentary Christian Art must be reserved more especially for the buildings of succeeding ages, particularly those outside Rome, in which the patchwork of the materials and their lack of harmony are only too apparent.

The plastic and pictorial decoration of the Constantinian basilicas is of the most sumptuous. Christianity spread amongst pagans, and pagans of the decadence, it must be noted—lovers of art, who, seeing that nothing could be done to save it from decay, sought at least to prop it up by means of rich and precious materials.

The stateliest and richest basilicas and other religious buildings in which the decoration is most lavish were erected by Constantine himself, who also presented them with magnificent furniture.

The most spacious and princely of the basilicas, as well as the most perfect type of those founded by Constantine,

was that erected by Constantine the Great on the Monte Vaticano, on the spot where S. Peter was buried, whence it was known as the Basilica of S. Peter in Vaticano (Figs. 24, 25, and 27): on the same site rose later the colossal church of Julius II. and of Bramante.

In the ancient basilica of Constantine, before the altar, was a screen composed of twelve spiral marble pillars, supporting statues wrought in precious metal, sent from Constantinople; one of these may still be seen in the modern basilica, in the chapel of the Pieta, and is known as the *Colonna Santa*. The volutes of this pillar are adorned with vine-leaves, *amorini*, and birds. Later on, in 570, Justinus II. sent from Constantinople a votive cross in gold, still preserved, to be hung in the Confessional.

Of the other basilicas founded by Constantine nothing remains but the two rows of pillars in the church of S. Lawrence *fuori le mura*, in the ancient cemetery of the *Ager veranus*. Nothing now remains of the basilica of S. John Lateran—restored in the ninth and again in the seventeenth century.¹

S. Paul *fuori le mura*, a small church built in the time of Constantine above the tomb of the Apostle, towards the end of the fourth century, became, at the hands of Valentinian II. and Theodosius, an imposing basilica. A choir was added to it by Pope Symmacus (498-514). In 1118 it was attacked by fire, in consequence of which it was provided with new arches, and remained standing till 1823, when the fire of the 15th July spared nothing but the triumphal arch, the ciborium, and the tribuna. In 1825, Pope Leo XII. undertook its restoration, which was completed in 1840, during the pontificate of Pius VIII., and in 1848 it was embellished by Pius IX. In its present state of restoration (Fig. 22), with its splendid marble pillars reflected in the pavement as in a lake, and with its mosaics in part restored and in part re-made, this building gives us a sufficiently accurate idea of the stately basilicas of Rome in the fourth century.

¹ Constantine himself gave to the Church the palace of the Laterani, which he had inherited, and which became later the abode of the Popes.

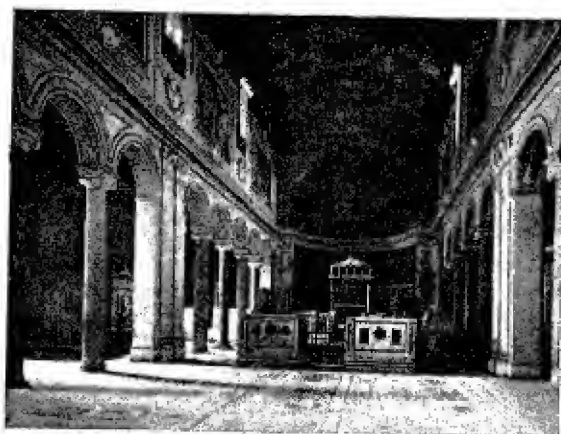


Fig. 28.—Rome. Interior of S. Clemente.
(Phot. Alessandri.)

This basilica also affords an example of arches resting on pillars in the central nave : in S. Maria Maggiore, on the other hand also of the fourth century, the pillars support two long architraves on which rest the upper portions of the side walls.

Several other smaller churches, such as S. Sabina and S. Agnes, have preserved the original organism : in the course of the centuries only a part of the material from which they were built has been replaced.

In only very few of the churches founded in Rome do we find that pagan buildings have served as their starting-point :

A single basilica, erected by Junius Bassus on the Esquiline in the fourth century, later transformed into the Church of S. Andrew and finally destroyed : it consisted of a single rectangular hall ;

In the Forum, the Church of SS. Cosma and Damiano, still existing, which had been established in a hall of the

Roman building where the archive of the taxes was kept : it likewise consists of a single hall without pillars ;

Also in the Forum the churches of S. Martin and of



Fig. 29.—Ravenna. Basilica of S. Apollinare in Classe. (Phot. Poppi.)¹

S. Adrian, situated in the ancient halls of the offices of the Roman Senate, rebuilt by Domitian, and in the ancient hall of the Senate itself : these two churches also consist of a single area without pillars ;

On the Coelian, the Church of S. Stefano Rotondo, in a circular Roman building which some hold to

have been a temple of Bacchus or Faunus, others a magazine or market.

Naturally Christian churches were founded in pagan buildings² outside Rome as well, and sometimes even in temples, as at Assisi. The whole organism and almost the entire furnishing of a Constantinian basilica are preserved to us in the Basilica of San Clemente in Rome, rebuilt precisely on the Constantinian model towards the close of the eleventh century, above a basilica of the fifth

¹ The Campanile is of a later date.

² At Milan two of the lesser halls of the baths of Maximilianus were made use of down to the fifth century, now the chapels of S. Aquilinus and S. Sixtus in the church of S. Lorenzo. Probably after that date the great circular hall with cupola (*caldarium*) was also used ; in any case it was certainly transformed in the Byzantine period of the sixth century by a hemispherical cupola ; then rebuilt in the romanesque Lombardic period of eleventh-twelfth century, and again in the sixteenth century.

The two last rebuildings of the church of S. Lorenzo came about in consequence of repeated fires in the years 1071 and 1124, and again in 1573. The actual plan must have been that of a Byzantine building of the sixth century, in view of its resemblance to San Vitale at Ravenna,

century,¹ most of the furniture of which it inherited (Fig. 28).

Bells did not come into use till the sixth century, and the first *Campanili* seem to have been erected later, in the ninth century.

The Basilicas of Ravenna.—It is in Ravenna, whither in 402 the Emperor Onofrius had transferred the seat or capital of the Empire, that we find the Christian basilicas better preserved than anywhere else, as also ancient ruins of the utmost importance.



Fig. 30.—Ravenna. Interior of the Basilica of S. Apollinare in Classe.

The Church of S. John the Evangelist, which, although its interior has been restored, still has its original shape, and the great churches of Sant' Apollinare Nuovo² and of S. Apollinare in Classe (Figs. 29 and 30), which were built during the rule of the Goths, are the most ancient buildings in existence which preserve absolutely intact (except the atrium) the organism of the Constantinian basilica of Rome.³ They depart from it, however, in details of construction and decoration. Thus, the semicircular apse is parcelled out on the inside into polygons, the superficies of which are visible from without; the façade, which has still its portico or narthex, terminates above at each end in two small wings; the sides are adorned with semicircular arches resting on buttresses, which form an integral part of the wall; inside, the arches rest on the so-called *cushion*

¹ The original fifth-century basilica, with ninth-century additions and paintings, belonging to the latter period, still exists, in a subterranean condition.

² Originally known as S. Martino *in cielo d'oro*.

³ The campanile is of later date.

capitals—clearly an attempt, wretched enough as regards its form, at simplifying the ancient style of architrave of Roman architecture,¹ and these capitals mark a step towards the Byzantine style. Whereas Rome had found on the spot the vital elements of her first Christian architecture, Ravenna borrowed them at one and the same time from Rome and from the East. At Milan, a city, at that time, of the utmost importance, there still exist some remains of the Basilica Fausta and the Basilica di Sant' Ambrogio. Of the former, also known as *S. Victor in cielo d'oro*, the most remarkable is the small hemispherical cupola built above a square ground-plan without the support of subsidiary domes, and composed of small amphoras in terra-cotta, a few of which, removed during some repairs, are now in the archaeological museum of the Castello Sforza.

Of the Basilica of Sant' Ambrogio (386) the exact ground-plan, with the exception of part of the apse, part of the wall at the farther end, and of the Triumphal Arch and the four shafts of ancient porphyry pillars belonging to the ciborium, have survived its successive reconstructions (Fig. 26).



Fig. 31.—Ravenna.
Baptistry of Neo. (Phot. Poppi.)

Concentric Buildings.—The earliest circular Christian buildings were erected in this period, but they are less numerous, because they were designed for baptisteries and sepulchral monuments. Circular buildings designed for churches either belong to a later age, or are an adaptation of ancient pagan monuments: to the latter

belong—in Rome the church of S. Stefano Rotondo (see above, p. 34), and in Milan the Basilica of S. Lorenzo with the

¹ See vol i. p. 260.

adjacent chapels of S. Aquilinus, S. Hippolytus, etc., which were the central and smaller halls of the baths built by Maximianus Hercules,¹ as we have noted above (p. 34, note 1).

The Christian Constantinian *Baptistery* was necessarily a spacious building containing a pool of water (*piscina*), and was always built close to the principal basilica; for to the bishop alone was reserved the right of baptising, and he baptised by immersion many catechumens at a time. Hence the need of a large space, with a basin of water in the centre, and the relatively small number of baptisteries. Their situation, in front of or at the side of the basilica, was determined by the fact that the faithful were not allowed to enter in till they had been baptised.

In Rome the baptistery of S. John Lateran still exists, founded by Pope Sixtus III. (432-440), and subsequently remodelled by Pope Hilarius (461-468), yet still preserving its original octagonal form: it has three storeys, surmounted by a pseudo wooden cupola, with antique pillars which form two galleries, one above the other. It also still retains its original portico, remodelled and made into chapels rich in mosaics, of which we shall speak further on.

In Ravenna, on the contrary, there is still intact and in good preservation (Figs. 31 and 32), the baptistery known as the baptistery of the Orthodox or of Neo, in order to distinguish it from that subsequently built by the Arians; it was built between 449 and 458; part of the walls and the foundations



Fig. 32 — Ravenna. Interior of the Baptistery of Neo. (Rivoira.)

¹ The round church of Nocera is an ancient baptistery used as a church.

of an old bathing-hall being used for its construction. It is an octagon with a cupola, hidden on the outside by the wall which rises as high as the polygonal roof which the cupola supports. The top of this wall is ornamented, on the outside by little arches resting alternately on corbels and buttresses. Inside, the polygonal walls fall into two divisions surmounted by great arches, and the roof consists of the above-mentioned cupola, which is hemispherical in form. Round the lower surface of the walls run blind arches and niches alternately, decorated with geometrical marble mosaics in *opus sectile*, but above, all the remaining surface, as well as the entire surface of the upper wall (out of which large windows open), and the interior of the cupola, are covered with magnificent mosaics.

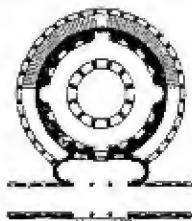


Fig. 33.—Rome. Plan of Mausoleum of S. Costanza.

At Naples the baptistery dating from the end of the fifth century is still in existence, with a square ground-plan and surmounted by a hemispherical cupola resting on four shafts, one in each corner. We have here, as Bertaux notes, the first example of a cupola above a square ground-plan, and the first example of a Christian building in which the transition from the square to the cupola is effected by means of corner shafts, an importation from the East, of Mohammedan origin.

The polygonal type remained the favourite for baptisteries, and even at this early date it was adopted in Florence¹ and Novara, and persisted into the Carolingian and Romanesque periods.²

¹ San Giovanni at Florence was used provisionally as a church during the rebuilding of the ancient Santa Reparata, which became the vast cathedral of Santa Maria del Fiore, but was never a church; it is a baptistery of the fourth-fifth century, and its decoration, both outside and in, belongs to the same period (though the outside has undergone various alterations).

² It has not yet been ascertained whether the remains of the baptistery, which I had the good fortune to recognise below the pavement of the left transept of Milan Cathedral, are Romanesque or Carolingian; in consequence of my communication, the *Ufficio regionale dei monumenti* and the administrative body of the Duomo have undertaken their preservation.

The Christian mausoleum in Rome is also a concentric building, derived from the Christian burial-chapels. These, such as the chapel dedicated to the Pope and Martyr S. Sixtus¹ and the mausoleum of S. Helena, the mother of Constantine,² stood in the centre of the cemeteries erected in the open air above the catacombs; they were parallelopipeds with three apses in imitation of the rooms where they held their meetings and love-feasts.



Fig. 34.—Rome. Interior of Mausoleum of S. Costanza. (Phot. Alessandri.)

The most perfect and the most impressive of the Christian mausoleums in Rome is that of Constantine's daughters, afterwards known as *S. Costanza*, on the Via Nomentana in the cemetery of Sant' Agnese (Figs. 33 and 34). It is, however, circular in design; the central body of it is cylindrical, supported by a circle of pillars grouped in pairs, outside which runs a circular passage, lower and barrel-vaulted; in the wall of this circle are twelve recesses and three apses arranged so as to form a cross; the central

body of the building from which open twelve windows has rather the appearance of a drum, for its ceiling consists of a hemispherical cupola, hidden on the outside by



Fig. 35.—Ravenna. Mausoleum of Galla Placidia;

¹ It stands at the entrance to the catacomb of S. Callixtus.

² Close to the cemetery of SS. Peter and Marcellinus on the Via Labicana. The porphyry sarcophagus was removed to the museum of the Vatican.

the wall and by its roof. Formerly a circular portico ran all round the lower part of the building. To sum up, this building is Roman in design, and consists of a cap-shaped or hemispherical dome resting directly on a cylinder, and held in its place by the annular or barrel-vaulting of the circular building outside the cylinder. Of its decoration we will speak anon. The porphyry sarcophagus, which was found in the middle of the building, is now kept in the Vatican museum.



Fig. 36.—Ravenna. Mausoleum of Theodoric. (C. Ricci.)

The mausoleum of Galla Placidia at Ravenna (Fig. 35), built about 490, is built in the form of a cross; at the point whence the arms branch, above a square drum, rises the hemispherical cupola. In this case, however, the drum is surmounted by arches and the base of the cupola, breaking away at its base from the regular circle, follows the curves of the arches, so as to form almost spherical pendentives. This sepulchre is also richly decorated inside.

The *Tomb of Theodoric*, also at Ravenna (520), returns to the central form. Out of a massive polygon with ten sides, from each of which opens a great arched recess, rises a second polygon with angles less sharply defined, and above it again a broad circular band and massive cornice, on which rests the hemispherical monolithic cupola, nine metres in diameter. A gallery or loggia originally filled the space between the circumference of the lower building and the lesser circumference of the upper, at the point of their juncture, but it was subsequently destroyed.

Inside, the lower portion is in the form of a Greek cross, while the upper is circular.

EXAMPLES OF BUILDINGS BELONGING TO THE
PERIOD OF THE CONSTANTINIAN BASILICAS.

- Rome.—*Basilica of San Paolo fuori le mura* (end of IV. c., greater part rebuilt after the fire of 1823).
Basilica Liberiana or S. Maria Maggiore (IV. c., partly rebuilt in V. and succeeding centuries).
Mausoleum of Santa Costanza (circa 354).
Baptistery of San Giovanni Laterano (432-440) has undergone successive alterations.
Church of San Stefano rotondo (pagan building of IV. c., adapted to a church in the V.).
Basilica of Santa Pudenziana (IV. c., rebuilt in XVI.—except apse).
Basilica of San Pietro in vincoli (V. c., restored and altered at various times).
Basilica of San Lorenzo fuori le mura (IV. c., altered in VI. and XIII. c.).
Basilica of San Clemente, lower basilica of V. and IX. c., upper basilica of XI. c.
Basilica of Sant' Agnese (rebuilt in VII. and partially in VIII. and XV. c.).
Basilica of Santa Sabina (V. c., suffered alterations).
- Ravenna.—*Baptistery of the Orthodox or S. Giovanni in Fonte* (449-458).
Baptistery of the Arians, or Santa Maria in Cosmedin, (VI. c.).
Chapel of S. Pier Crisologo (443-449).
Basilica of S. Giovanni Evangelista, founded in 425.
Basilica of S. Agata (425-432).
Mausoleum of Galla Placidia, or San Nazaro e Celso (circum 440).
Basilica of S. Apollinare nuovo (493-526).
Basilica of S. Apollinare in Classe (534-549).
Mausoleum of Theodoric (520).
- Nocera.—*Church of S. Maria Maggiore*, circular, ancient baptistery of IV. c. adapted to a church.
- Naples.—*Baptistery* (beginning of V. c., see mosaics).
- Parenzo.—*Duomo* (535-543) and adjacent octagonal baptistery.
- Florence.—*Baptistery* (IV.-V. c.), altered at close of XII. and beginning of XIII. c.
- Pomposa.—*Church of Santa Maria* (towards middle of VI. c.).
- Milan.—*Basilica of Sant' Ambrogio* (386), almost entirely rebuilt in IX. c. and again in XI. c.
Basilica Fausta, adjoining basilica of Sant' Ambrogio (rebuilt in V. c.).
- Novara.—*Baptistery*, V. c.



Fig. 37.—Jesus proclaiming the New Law. Mosaic in the Mausoleum of S. Costanza, Rome. (De Rossi.)

PAINTING.

The Mosaics.—Just as in its birthplace, the Catacombs, Christian painting had been the most effectual means of expressing the feelings and the blissful aspirations of the faithful, so was it also the art best adapted for celebrating the triumph of Christianity in the basilicas. Since, however, it was no longer called upon to express in a sensuous form the invocations and prayers of the dead, but hymns of joy to the glory of Christ, of Mary and of the Saints, it required a technique capable of producing brilliant images resplendent with light and colour, and this technique was supplied by mosaic, especially the mosaic of squares of melted coloured glass and of squares of gold.¹ Pictorial fresco decoration

¹ In the note to pages 337 and 338 of vol. i. we have already stated that the Romans, who had learned the technique of mosaic from the Greeks of the Hellenistic period, made use of it almost exclusively for pavements. In the same note we drew attention to the various kinds of mosaic practised by them.

Opus tessellatum, composed of small squares or cubes, more or less regular in form, of marble or stone of various colours, including white.

Opus vermiculatum, like the *tessellatum*, but composed of irregular cubes, so as to follow the contour of the figure.

Opus sectile, composed of inlaid marbles of various dimensions, which fitted one into another, used also for walls in the period of Rome's decline.

Opus alexandrinum, composed of fragments of marble and hard stone (porphyry, serpentine, etc.), put together so as to form circles, triangles, rhombs, stars, etc., all geometrical designs.

gives way to mosaic, and is confined to the less sumptuous churches, and to those at a distance from the important centres.

Some mosaics, the earliest in Christian Art, are still purely decorative in intention (like the first paintings in the Catacombs), and are executed on a white ground, like the pagan pavement mosaics: to this class belong those which decorate the ceiling of the circular portico of the mausoleum of Santa Costanza in Rome, a work of the time of Constantine. A sepulchre had to be ornamented, and, as in the pagan sepulchres, gay and genial subjects were repeated again and again: a shower of flowering branches, vases, amphoras, objects of every description, and a swarm of cupids, psyches, a trellis, a vine or vintage (Fig. 38).

But in the side apses we find religious subjects treated: in one of them, God the Father entrusts Moses with the Old Law, and in the other Jesus proclaims the New Law to S. Peter and S. Paul, and commands them to spread it abroad (Fig. 37). Below we see lambs issuing from two buildings which represent Jerusalem and Bethlehem, the

The Christians of the Constantinian period used the *opus sectile* for decorating the plinths high up on the walls; we have a few remains at Santa Sabina in Rome, and a fragment at Milan in the Basilica Fausta; in the latter, beside the architectural and geometrical motives, there is also a lamb.

They also used the *opus alexandrinum* very largely for pavements. From the *opus tessellatum* and *vermiculatum* they made a single species, enriching it by small glass cubes with fine leafage worked in gold on a red ground, a class of mosaic which gradually came to be composed exclusively of glass or coloured enamel, the glass cubes with small leaves covered with minute gold tracery of leaves being kept very largely for backgrounds, nimbi, ornaments, etc.

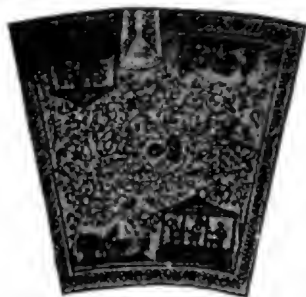


Fig. 38.—Mosaic of annular vault in the Mausoleum of S. Costanza, Rome. (De Ross.)

old church and the new, whilst the lambs symbolise the apostles who go about the world preaching, or the pilgrim church.

We may add that by S. Peter and S. Paul are two palm-trees—one on each side of the mosaic—and that Jesus is youthful, and stands on the top of a hill from which flow four rivers.

The style and technique are still classical, but the style is far more faulty than that of the mosaic of the annular vaulting, and for two reasons : this is not a decoration for which so many models already existed that they could easily be copied ; the only models for these subjects and religious types were the humble paintings in the Catacombs ; secondly because there is an interval of about forty years between them—De Rossi, indeed, assigns the first to 326-329, and holds that those in the apses were executed shortly after 360.¹

The mosaic in the apse of Santa Pudenziana, executed, according to De Rossi, between 385 and 398 (Fig. 39), is also classical, not only in its technique, but also in its style, and in some of the types, costumes, etc.; but, as a whole, it is a new creation, remarkable both for the nobility of its style, and for the representation of the figure of Christ.

The Redeemer is seated in majesty on a shining throne beneath a jewelled cross : on either side, but lower down, sit the apostles, and behind them stand two women enveloped in drapery, who personify the old law and the new, the Israelite Church and the Christian Church ; in the background, separated by a semi-circular portico, extends the panorama of Jerusalem—and in the sky, on either side of the great Cross, float the symbols of the evangelists.

Here then we have a *Triumph* still intact, noble and imposing in style. The apostles and the two figures

¹ The main body of this mausoleum, viz., the drum and shell of the cupola were adorned with mosaics which were destroyed in 1620. We know from old descriptions of them that the lower rows were in *opus sectile*, above which ran a circle of silver representing a river, with water-birds and cupids ; and that from twelve promontories within it rose up twelve caryatides bearing branching boughs which reached to the top of the cupola, between which were enacted scenes from the Bible—executed in mosaic.



Fig. 30.—Rome. The Redeemer enthroned among the Apostles, between the Old Law and the New. Mosaic in the Church of S. Pudenziana.

personifying the churches are still senators and Roman matrons, but we already have the symbolic representation of the evangelists,¹ and the adult figure of Christ on the throne, who though bearing in general outline a distant resemblance to the Zeus of Pheidias,² in head and features presents us with the type which is henceforth to be the prevalent one, and which will later on be definitely adopted in portraying him.

This type will of course be modified in certain details as the various styles develop, but as a whole we shall find that it does not undergo further change: we already have the concrete type of the Redeemer, probably based on the tradition handed down by those who had seen him and heard him preach in Palestine, and particularly by the apostles.

Of the same period, or not later than the beginning of the fifth century, is a similar painted figure of the Redeemer between the apostles Peter and Paul, in the catacomb of SS. Peter and Marcellinus (Fig. 40, reproduced from Plate ccliii. of Wilpert's work).

¹ See the symbols in the following pages.

² There can have been no lack of more or less faithful reproductions of it in Italy, giving at least a general idea—and in paintings as well—for example, in a fresco at Pompei.



Fig. 40.—The Redeemer. Detail of fresco of IV.-V. century in the Catacomb of SS. Peter and Marcellinus. (Wilpert.)

The decoration of monuments by mosaic was, in the Constantinian basilicas, entirely confined to interiors,¹ where the simple lines and broad spaces of the architecture gave ample scope for its development, so that it rivalled in decorative splendour the sumptuous Eastern curtains hung between the pillars, the statues of gold and silver in the presbytery, the gold work of the ciborium—all of which are now departed pomps,—while of the mosaics a goodly portion still remain to us.

On the walls of the central nave were portrayed sacred histories particularly from the Old and New Testaments, which formed a continuous series.

A most important example are those in the basilica of S. Maria Maggiore, which date from 352-356. They are stories out of Genesis—from Abraham to Joshua²; their style is of the late classic period, founded on that of the bas-reliefs of the triumphal pillars; in the spirit of their narrative they are thoroughly Italian, yet we see in them the first of the great series of Christian iconography and story. It remains for Byzantine art to bring it to perfection, but it is of Italian origin. A frieze runs along the architrave, blue and red on a gold ground, with arabesques,

¹ The mosaics still extant on the façades of the Roman basilicas do not date back further than the twelfth and thirteenth century. The outside of the Constantinian basilica was of the utmost simplicity.

² They correspond to the subjects from Genesis in the Library at Vienna, and of the Joshua Rotulus in the Vatican Library.



Fig. 41.—Mosaic frieze on the architrave of the nave of S. Maria Maggiore, Rome.

and here and there a dove, and in the centre of every strip the Lamb of God (Fig. 41).

Another most important example of such histories, also in the decadent classical style of the Late Roman period, is the twenty-six stories of the miracles of Jesus and of his Passion (Fig. 42) in the principal nave of the church of *S. Apollinare Nuovo* (then known as *S. Martino in cielo d'oro*) at Ravenna, built in the time of Theodoric,¹ to which date also belong the representations of the Redeemer in the midst of archangels, and the Adoration of the Magi at the top of the nave, and the figures of apostles and prophets between the windows.

On the triumphal arch was symbolically depicted the triumph of the Christian religion according to the Apocalyptic vision, and sometimes with the addition of scenes from the life of Jesus. The symbolic images are the Lamb of God on a throne or on an altar, with the book open at His feet, the cross on a golden throne, the seven burning candlesticks, the signs of the four evangelists.

On the triumphal arch in the basilica of S. Paul *fuori le mura* (called after Galla Placidia because erected at her expense in the middle of the fifth century), which after the devastating fire of 1823 was restored according to the original design (Fig. 42), we see in the centre the medallion of the



Fig. 42.—The Last Supper. Mosaic in S. Apollinare nuovo, Ravenna.

¹ Between 493 and 526.



Fig. 43.—Rome. Mosaic on Triumphal Arch in the Basilica of S. Paul.
(De Rossi.)

Redeemer with a nimbus ; above, on either side, the signs of the four evangelists ; and below, in two symmetrical groups, the four-and-twenty elders of the Apocalypse, carrying their crowns in a fold of their robes ; below again are S. Peter and Paul.

In the apse was depicted the triumph of Jesus surrounded by the apostles, the patron saint of the basilica, the donor and palms ; above, the hand of God the Father ; lower down a meadow, and at the bottom a river ; beside the river walk twelve lambs (the church militant), who come forth from Jerusalem and Bethlehem, and in the midst of them the Lamb of God ; if the Lamb is on a hill, four rivers flow from its foot. The vision is of Jesus in heaven (in Paradise) ; hence the mosaic is on blue or gold ground (the dazzling light of heaven, or Paradise), and the saints walk amidst palm trees on the flowery meadows, below which flows the river Jordan.

The most perfect example, and one of considerable splendour, is the mosaic in the apse of the church of SS. Cosma and Damiano (526-530), in which, however, we already see traces of Byzantine influence. Christ, with a golden nimbus, appears in heaven enthroned on clouds,



Fig. 44.—Rome. Mosaic in apse of the Church of SS. Cosma and Damiano.
(De Rossi.)

painted in all the gold and colours of sunset on a blue background of sky. Below, in Paradise, with palms on each side, are the two saints presented by S. Peter and S. Paul, and followed by Pope Felix IV. the donor, and by S. Theodore—all without haloes. On one of the palm trees sits the Arabian phoenix, a symbol of immortality; at the bottom of all is the representation of the pilgrim church (Fig. 44).

In the apse of the Lateran Basilica, the mosaic of which was renewed in the thirteenth century, De Rossi points to a medallion with a bust of the Redeemer, as dating from the fifth century (Fig. 45).

In some of the apses the decoration is far simpler, and infinitely more impressive. The whole concave is covered by luxuriant acanthus foliage, branching out from a tuft of acanthus leaves, still conventionalised as in the time of Trajan, of a fine deep green on a background of dark blue; a decoration which produces an effect of pleasant freshness, and symbolic of the beneficence of nature—a hymn, as it were, of gratitude and joy to the Redeemer.

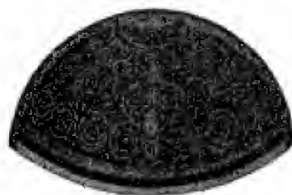


Fig. 46.—Mosaic of an apse in the Lateran Baptistery.

Such is the mosaic in the apse of the chapel of SS. Rufina and Seconda (Fig. 46), in the original portico of the lateran baptistery, dating from the fourth or beginning of the fifth century. Above—on a minute scale—are the Lamb of God and fourteen doves (souls of the faithful).

In the neighbouring

oratory of S. Venantius (640-642), close to the baptistery, we have a precious fragment of decoration in the mosaic of a small vaulted ceiling: in the centre of a garland we see the Lamb of God, and in the spaces between its festoons birds and canthari.

The most complete and best preserved baptistery mosaic is that of the above-mentioned *Baptistery of the Orthodox* at Ravenna (v. above, p. 37). In the centre of the cupola is a medallion



Fig. 45.—The Saviour. Mosaic of V. cent. in the apse of the Lateran Basilica. (De Rossi.)



Fig. 47.—Ravenna. Interior of the Mausoleum of Galla Placidia. (Rivoira.)

representing the Baptism of Jesus (Fig. 49); from the waters of the Jordan emerges half the figure of the river itself, an anthropomorphic image similar to that of the Danube on Trajan's pillar. Below, the apostles stand in a circle, each bearing his own crown; below again, is another circle of thrones and altars; and finally, in the pendentives of the arches, magnificent arabesques and figures (Fig. 48). This decoration, in which are preserved all the depth,

richness and harmony of the colours, is one of the most splendid pictorial achievements of Christian art, but of oriental Christian art rather than Roman, for its resemblance in style to the mosaics of Salonica is unmistakable.¹

About half a century earlier, but not less splendid, is the decoration of the mausoleum of Galla Placidia at Ravenna, which forms a pictorial whole still more restrained and austere in its harmonies of colour (Fig. 47). In the mosaic of the lunette inside above the entrance door is represented—as in the Catacombs—the good Shepherd sitting in the midst of his sheep on a grassy hill; and, as there, still a beardless youth

(Fig. 50, following page). The pavement mosaics, executed in *opus alexandrinum* with the technique of the ancient mosaics, have already adopted the scheme of decoration which was to persist throughout the Middle Ages, and even down to the *quattro-cento*:

a geometrical style of ornament, composed of squares, rectangles, every variety of band and discs, thombs—straight, undulating, and round—or all these combined, and of ornaments belonging to the decadence, such as intertwining bows, chains of rings, of stars, etc.

¹ In the remains of the mosaics in the baptistery at Naples we recognise a similar scheme of decoration, also derived from the Christian East.



Fig. 48.—Ravenna. Detail of mosaics in the Baptistry of the Orthodox. (Phot. Poppi.)



Fig. 49.—Ravenna. Baptism of Christ, in mosaic of cupola of the Baptistry of the Orthodox.



Fig. 50.—Ravenna. The Divine Shepherd. Mosaic in the Mausoleum of Galla Placidia. (Phot. Poppi.)

EXAMPLES OF MOSAICS.

- Rome.—*Mausoleum of Santa Costanza*. Mosaics of the annular vaulting and the two apses (time of Constantine).
Basilica of Santa Pudenziana. Mosaic of the apse (384-399).
Basilica of Santa Sabina. Mosaic (430).
Baptistery of San Giovanni Laterano. Mosaic in the chapel of SS. Rufina and Seconda: great bush of acanthus (IV. c.).
- Naples.—*Baptistery*. Mosaic in chapel of *Santa Restituta* (IV. c.).
- Ravenna.—*Battisterio degli Ortodossi*. *San Giovanni in fonte*.—Mosaics of the cupola and drum (430).
Mausoleum of Galla Placidia. *Church of SS. Nereo and Celso*. Mosaics of cupola and lunette above door (c. 440).
- Rome.—*S. Maria Maggiore*. Mosaics on the walls in the central nave (352-366); of the triumphal arch (432-440).
S. Paul fuori le mura. Mosaics of the triumphal arch (reconstructed), and a few portraits from the series of Popes (440-461).
Baptistery of San Giovanni Laterano. *Oratory of S. Giovanni Evangelista*. Decorative ceiling Mosaic (461-468).
Basilica of SS. Cosma and Damiano. Mosaic of apse (526-530).
- Milan.—*Basilica Fienta*. Mosaic of cupola and mosaics of walls below (V. c.).
Basilica of San Lorenzo. Chapel of S. Aquilinus. Mosaics of two apses (V. c.).
- Ravenna.—*S. Apollinare nuovo*. Mosaics of upper part of the walls in the central nave: 26 stories of New Testament, and figures of saints between the windows (beginning of VI. c.).
Archbishop's palace. Mosaics of the chapel (with the exception of the Madonna), about 450.

EXAMPLES OF SYMBOLS.

A and Ω, alpha and omega, on either side of the Saviour's head.	God is the first and the last, the beginning and the end of all things.
The lamb alone, with nimbus, and sometimes with a cross.	Jesus.
The lamb on an eminence.	Jesus on Mount Zion.
The lamb, lifeless and enthroned.	Jesus, the willing sacrifice.
The throne alone.	Jesus.
Jesus on some rock out of which water flows.	Jesus on the mystic mount from which flow the four rivers of Paradise.
The dove.	The Holy Spirit.
Two hands holding down a crown.	The Eternal Father.
The peacock and the eagle.	Triumph of the Church or of Christ.
The phoenix of Arabia.	Eternal life.
The stag.	Baptism.
Apostle with keys. ¹	S. Peter.
" with cross equally intersected or like an X.	S. Andrew.
" with the pilgrim's staff.	S. James the Greater.
" with a cyp.	S. John the Evangelist.
" with a spear.	S. Thomas.
" with the grape presser's staff.	S. James the Less.
" with a cross for lance.	S. Philip.
" with a knife.	S. Bartholomew.
" with book and square.	S. Thaddeus.
" with a saw.	S. Simon.
" with an axe.	S. Matthias.
" with a sword.	S. Paul.
The eagle.	The Evangelist, S. John.
" the ox.	" S. Luke.
" the angel.	" S. Matthew.
" the lion.	" S. Mark.
The four gospels.	The four rivers of Paradise.
Prophets and apostles meeting.	The promise and fulfilment of the Redemption.
Lambs issuing from two huts and walking in a meadow beside a river towards Jesus, who sits or stands on a rock out of which water flows.	The Pilgrim Church. The faithful coming forth from Jerusalem and Bethlehem meet at the springs of eternal life.

¹ S. Peter and S. Paul are represented with the features preserved by tradition.

Two women clothed in white—one old and the other young.	The two churches, the old Jewish church and the new church of Christ. Old and New Testaments.
Two hats or two buildings at opposite ends of the apse.	As above.
A meadow sprinkled with flowers and watered by a river.	Paradise.
A palm-branch, a crown, or both.	Attributes of martyrs.
The colour white.	Truth (in the robes of Christ, of the angels and saints).
“ red.	Heat, faith (in the robes and wings of the seraphim and dominations).
“ purple.	Christ as King (in His mantle).
“ blue.	Twilight, distance.
“ dark violet.	Darkness.
“ green.	Aspiration towards eternal life.
The violet.	Emblems of the faithful.
The lily.	“ virgins.
The rose.	“ holy widows.
The purple rose.	“ martyrs.
The seven candlesticks.	(Apocalyptic vision.)
An open book with seals.	
Four-and-twenty elders adoring the Lamb, and offering their crowns to Him.	
	The four-and-twenty elders = the patriarchs released of Hades.

The nimbus, which had already been used in classical art, makes its appearance after the third century, and is given at first to Christ alone, then to the Madonna, angels, saints and apostles; the nimbus of Christ and of his symbol, the Lamb of God, having now a cross within it. The nimbus of the living is rectangular.

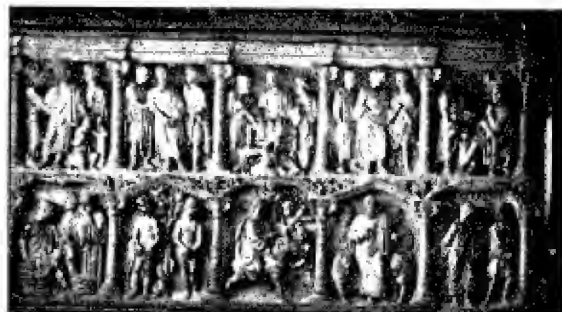


Fig. 51.—Sarcophagus of Junius Bassus, Rome. Crypt of the Vatican.

SCULPTURE.

In the Constantinian period the field of sculpture was much restricted, and its development confined within narrow limits. The whole temper of the new religion was opposed to anything in the nature of an image or idol: its aim was to represent ideas, not isolated figures. On the other hand, a time had come when men might be said to think pictorially rather than plastically: their conceptions of life, their thoughts, ideas and feelings, found more natural, complete and adequate expression in painting than in sculpture.

Further, classic sculpture, which could alone have supplied a plastic form to such sensuous representations, was in the full tide of decadence. In order to realise the state of sculpture in that period, we need only look at the statues and bas-reliefs executed for the arch of Constantine, the statue of Constantine in the portico of the Lateran basilica, the busts of the time, and the productions of the years immediately following, such as the colossal bronze statue of Theodosius (?) at Barietta, the so-called bust of Amalasunta in the Capitoline museum in Rome, and the

supposed head of Galla Placidia in the archæological museum of the Castello at Milano.¹



Fig. 52.—Statue of the Good Shepherd. Rome, Lateran Museum. (Phot. Alinari.)

seen in the same museum, and in the museums of Constantinople, Athens, Sparta, and Seville.

Sarcophagi, on the contrary, are numerous; partly, no doubt, because having been much in use in pagan Roman society, they had also been adopted by the leading and wealthy Christian families for their dead, and hence by the clergy and Popes; but also because the decoration of the Sarcophagi could be brought into sympathy with Christian ideals and aspirations, no less than with the descriptive and pictorial character which Christian art was gradually assuming in the process of its development.

They were placed in the enclosures belonging to the

¹ Compare this fragment with the figure of Galla Placidia in the diptych preserved in the treasury at Monza. See later, Fig. 59.

² The statue in bronze of S. Peter on the throne in the Basilica Vaticana is now recognised as a work of the thirteenth-fourteenth century.

churches which had grown up over the Christian cemeteries, whilst those of the Popes were also placed in the Catacombs, which, as we have said, had become actual sanctuaries.

Many were pagan sarcophagi pure and simple, chosen from amongst the ready-made ones which were on show in the yards and workshops of the marble-workers. The choice naturally fell on the simplest—or on those of which the decoration did not conflict with Christian sentiments, and it would also fall on sarcophagi adorned with subjects which might lend themselves to a Christian interpretation, such as the myth of Psyche, whom the Christians regarded as the personification of the soul, the myth of Orpheus, Ulysses, etc., which might be regarded as symbolic versions of the deeds and miracles of Jesus.

Other sarcophagi were deliberately made for the purpose, and are thus the true Christian sarcophagi.

The greater number preserve the classic type derived from the model of the dwelling-house, with a roof-shaped lid sloping to both sides (covered with flat or curved tiles laid on like scales), and with two pediments. At the lower corners are *acroteria*—of the so-called ear-shaped type (Fig. 53).

The sides of the sarcophagus are plain or divided by sham doors with triangular or arched pediments, or by pillars which support an architrave or arches, all rounded, or alternately curved and triangular (Fig. 54), or by trees whose boughs meet to form the arches.

On the flat sides are grouped various subjects, sometimes simple, sometimes a mass of figures, symbols, scenes, sacred subjects, etc., in one and sometimes in two divisions, one above the



Fig. 53.—Christian sarcophagus of the Roman type.

other (Figs. 54, 51, 55). In the compartments or niches formed by the doors, pillars, trees, etc., we find the same subjects and arranged in the same way, sometimes in one band, sometimes in two.

The *sarcophagi clipeati* are those which on a plain or partitioned surface have a *clipeum* or medallion with the bust of the deceased in the middle near the top, and sometimes with the united busts of a husband and wife, or of two friends (Fig. 55 aforesaid).

We may note that the architectural elements (arches, capitals, pillars, cornices, etc.) are a valuable aid in study-

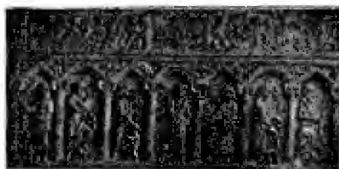


Fig. 54.—Christian sarcophagus, with niches.
Rome, Lateran Museum.

ing the architecture of the period, not only in its details, but also in the types of buildings; as, for instance, on the sarcophagi which give the outside view of a palace front.

Many even of the decorative details of the sarcophagi had been originally copied from classic models of pagan and hence classical sarcophagi: ornaments, festoons of leaves, flowers and fruit, beasts, griffins, lions' heads, hunting or vintage scenes, mythological figures, sea-gods, the sun and moon in their chariots, lamenting genii, and occasionally even Roman warlike scenes (ex.: the porphyry sarcophagus of Constantine's two daughters, and that of S. Helena, his mother, in the museum of the Vatican).

Later Orpheus, Cupid and Psyche, the Good Shepherd, were introduced among the decorative details.

Finally, between the pillars and in the niches, now in one band, now in two, and last of all, on a continuous surface, undivided by pillars or trees, were represented the Redeemer, the apostles, the miracles of the Gospels, the Adoration of the Magi, and even scenes and stories from the Old Testament, so that the Christian sarcophagi became, like the paintings in the Catacombs, pictorial homilies (Figs. 51, 54, 55).

The richest collection of such sarcophagi is in the museum of the Lateran.

In the Crypt of the Vatican is preserved the famous sarcophagus of Junius Bassus, prefect of Rome, converted to Christianity in 339; it is the most imposing of the sarcophagi, and the most important for the iconography of Christian sculpture in the Constantinian period (Fig. 51).

Also of importance for Christian iconography is the sarcophagus discovered in 1901 during the excavation of the little church of Santa Maria Antiqua near the Forum, still standing at the entrance to the left aisle (Fig. 41). There we find a medley of the following subjects without any dividing pillars, from left to right: the ship from which Jonah was thrown into the sea, the sea personified by a seated figure with a trident, Jonah sitting under the arbour, the sea monster who disgorged him, a flock feeding



Fig. 53.—Christian sarcophagus (*Cliffentus*).
Rome, Lateran Museum.



Fig. 35.—Sarcophagus discovered in the ruins of S. Maria
Antiqua in the Forum.

on a hill, an *orans* between two olive-trees, the deceased also seated between two olives



Fig. 57.—Ravenna. Ravennese sarcophagus of V. century in S. Apollinare in Classe. (Phot. Poppl.)

absorbed in the sacred books,¹ the Good Shepherd with the lamb on his shoulders and two others on either side of him, the Baptism of Christ in Jordan, two fishermen hauling in their nets, in which fish can be seen (symbolic representation of the preaching of the gospel). The sarcophagi of Ravenna form a class apart, notable, in particular, for simplicity and clearness in the composition and distribution of the figures and symbols, and for a more dignified style, especially in the design and modelling. These merits are no doubt due to Greek influence. Towards the close of the fifth century, and in the centuries following, figures tend gradually to disappear, and to give place to symbols: crosses, monograms, vases with twining boughs and leaves, peacocks, doves, lambs symmetrically arranged. At the same time the lid assumed a convex (saddle-shaped) form, which gives the sarcophagus the appearance of a mediæval casket (Fig. 57). This form also must be of Greek derivation, and recalls the lid of the Greek sarcophagi from Lycia.²

Christian sculpture in this period also extended to the carving of wooden doors. Of these two most famous

¹ Huelsen offers another interpretation of these two figures; he maintains that they represent a husband and wife: the husband reading, the wife praying (Ch. Huelsen, *Il Foro romano*, Storia e monumenti. Rome, Loescher, 1905).

² In Italy there are also many noteworthy Christian sarcophagi in the churches and museums of Syracuse, Salerno, Perugia, Ancona, Pisa, Modena, Verona, Milan, Turin, etc.

Noteworthy also, and always of interest, are the numerous Christian sarcophagi in the south of France.

examples remain: one fragmentary, in the door of the ancient basilica of S. Ambrogio at Milan, which dates from 386, and one comparatively intact, in the door of Santa Sabina in Rome of about 440, on which is represented the Passion of Christ and the first extant Crucifixion. Jesus appears for the first time crucified between two thieves, but all three are depicted as *orantes*, without their respective crosses.

We find other specimens of carving in wood and ivory, in liturgical boxes, tablets, diptyches, etc.

Diptyches are, as is well known, two tablets or sheets of ivory joined together by a hinge, and decorated on the outer side with ornament and generally with figures in architectural niches. They served as notebooks for state occasions, and were given away at the New Year, or on the occasion of some consular nomination, invitation to games, etc.

Many of these pagan diptyches were made use of by the Church for writing, on the smooth inner surface, the list of bishops, or the names of saints, benefactors of the Church, meritorious persons who were to be remembered in prayers; or they were used as covers for the sacred books.

There are very few diptyches which can be said to be exclusively Christian, that is to say, which were deliberately carved for Christian purposes with religious figures and subjects.

They were executed between the years 406-541; twenty-eight still exist, the most famous being preserved at:—

Berlin.—*Museum*, diptych of Probianus, IV. c.

Aosta.—*Cathedral*, diptych of the Consul Probus Anicius, with the figure of the Emperor Honorius repeated on both the leaves, 409 (Fig. 58).



Fig. 58.—Diptych in the Cathedral of Aosta, with duplicated effigy of the Emperor Honorius.

Novara.—*Duomo*, anonymous diptych of beginning of V. c.

Monza.—*Duomo*, diptych, one of the leaves seems to represent Galla Placidia and Valentinian, and the other Aëtius (Fig. 59).



Fig. 59.—Diptych of Galla Placidia (?) Monza. Treasure of Duomo. (Phot. G. Rossi.)

Also at Monza, diptych representing a muse and poet.

Florence.—*Museo nazionale*, diptych with scenes from the life of S. Paul, beginning of V. c.

Brescia.—*Museo cristiano*, diptych of Boëtius, 487.

Liverpool.—*Meyer museum*, fragment of diptych with representation of circus games, beginning of V. c.¹

The carved ivory book-covers resemble the diptyches in style. These are still preserved with symbolic Christian representations and scenes from the New Testament, at Rome, in the *museo cristiano* at Milan, in the treasure

of the Duomo, at Ravenna, Florence, Palermo, etc.

Of the ivory caskets, adorned with Christian subjects in the same style, the most important is the reliquary in the museum of Brescia, of the fourth century, which has however been taken to pieces, and has now the shape of a cross.

Amongst the caskets, reliquaries, and pyxes made of metal, we must mention the magnificent silver one of the fourth century in the church of San Nazaro at Milan.

¹ Other diptyches and isolated leaves of diptyches are also preserved in the museums of Vienna, Milan, Florence, and the Libraries of Paris, Verona, the Library of Prince Trivulzio at Milan, etc.; as was to be expected, these collections possess many isolated leaves, of which the corresponding leaf is to be found in another collection—as, for example, in the case of the *museo nazionale* at Florence, and the *archeological museum* at Milan.

CONCLUSION TO EARLY CHRISTIAN ART.

Early Christian art of the first-fourth century has already created, in the field of architecture, the typical Christian church, or rather Christian *basilica*. This type, though largely derived from that of the pagan basilica, deviated from it more and more in the course of its development, and at last became a distinct type, in which the character of the new religion and of a new age are reflected. It is distinctively Italian in character, both in its long shape, and the prevalence of horizontal lines, corresponding to the shape and contours of the comparatively low range of the Apennines and of our woods of umbelliferous pines.¹ The same early Christian art created in the space of so few centuries a new style in the domain of painting, a style partly allegorical and symbolic, preparing the way for the outburst of mysticism ; partly descriptive, preparing the way for those vast pictorial and plastic cycles which were to serve as encyclopædic catechisms, composed entirely of sensuous images, for the instruction of the people who could not read. The *Vierge d'or* of Amiens, the cycles and bas-reliefs at Amiens and Chartres, the Madonnas of Simone Martini and Fra Angelico, the *Allegories* or *Triumphs* of Giotto and his stories of the lives of Mary and Jesus, the *Paradise* of Orcagna, the bas-reliefs on the façade of the duomo of Orvieto, are all derived from the paintings in the Catacombs, and the mosaics in the Christian basilicas, of which they are the development and crown.

But those first seeds in Italy must have become barren during the long interval between the sixth and thirteenth century, save for the intervening rise and spread of Byzantine art, which served not only to keep art alive, but contributed to its growth and enrichment.

¹ See *introduction*, vol. i. of the elementary course, p. xxi. ff.



BOOK II.
Neo-Oriental Art.



Fig. 6a—Constantinople. Basilica of S. Sophia.

CHAPTER I.

BYZANTINE ART.

THE transference of the seat of empire from Rome to Byzantium, which was effected by Constantine in 330, was an act of foresight parallel to that of Alexander, when he founded the capital of the Greek empire at the mouth of the Nile, with a view to establishing the centre of empire at the meeting-point of the main streams of life and civilisation among the peoples of which it was composed. And, indeed, whilst in Italy these streams were running dry, in the Græco-oriental world they still flowed free and full. And, as on the site of the small and obscure village of Racotis had arisen the great and flourishing city of Alexandria, so, on the site of Byzantium, grew up the rich city of Constantinople.

The subsequent division of the Roman empire into East and West by Theodosius, when he apportioned it to

his two sons, the invasions of the barbarians and the consequent overthrow of the Western empire, the growth, on the other hand, of all the activities of the Eastern empire, and, in particular, of the new capital of Constantinople, produced a fresh outburst of art there, known as Byzantine.¹

Byzantine art is therefore a development of Hellenistic Greek art in the East, which had gathered strength from new conditions of civilisation and the revival of the arts of Persia, Syria, Asia Minor, and Egypt.

Constantinople, henceforth the key to the world, the great commercial and intellectual emporium for East and West, became no less the centre towards which converged all the artistic forces of Byzantine art, which, after it had been variously elaborated at Alexandria (Egypt), Jerusalem, and Antioch, was there to attain to full maturity.

The development of this art falls under three periods.

During the first, from the fourth to the end of the sixth century, it passed through the phase of incubation and reached its zenith in the time of Justinian, who reigned from 527-565.

During the second period, from the death of Justinian to the fall of the empire, it suffered a phase of stagnation (the more grave, in consequence of the Iconoclastic controversy), followed by a phase of revival, and finally of genuine renaissance from the end of the ninth to the end of the eleventh century.

¹ In 330 Constantine transferred the seat of empire to Byzantium, which became the new city of Constantinople. In 395 took place the division of the empire into East and West.

Byzantine Empire:

I. period 395-565 (death of Justinian), height of its glory.

II. period 565-717, empire loses most of its provinces by Arab conquests.

III. period 717-867; 726-842, great *Iconoclastic* controversy; 857 beginning of Eastern schism.

IV. period 867-1055, Macedonian dynasty revives the splendour and civilisation of the empire.

V. period 1055-1261; 1097, the first crusaders land at Constantinople; 1202, the crusaders take possession of the city, and again in 1204; from 1204-1260 Latin rule in Constantinople.

VI. period 1261-1453, fall of the empire completed by the entry of the Turks into Constantinople.

In the third, its development was arrested, and it assumed a definite stereotyped form in which it may be said to survive to this day, thanks to the schismatic Greek cult in Armenia, Greece, the Balkan Peninsula, and Russia.

Byzantine art has bequeathed to us Santa Sophia at Constantinople, a miracle of architecture based on artistic laws of which the ancient world was ignorant; the sumptuous decorations of San Vitale and Sant' Apollinare nuovo at Ravenna; the basilica of San Marco at Venice; the monastic church of Daphne in Greece; the magnificent decoration of the religious buildings of the Normans in Sicily, to mention only the greatest among its creations which have come down to us. Moreover, not only did it supply the principal elements of Arab and Moscovite art, but it gave a fresh impulse to the fine arts in the West, during the Middle Ages, more particularly through the diffusion of its miniatures and painted tablets, its ivories, gold-chasing, enamels, embroideries, works in bronze and other products of the industrial arts. Finally, it was chiefly through Byzantine art that the heritage of the old Oriental and Greek world was preserved and handed on to the infant arts of the West.

ARCHITECTURE.

The representative type of Byzantine religious architecture is the church with a great hemispherical cupola, with pendentives, a building which combines the advantages and beauties of the basilica with those of the concentric structure, of which two styles it may be said to be the fusion.

But this fusion was only achieved through the gradual development of three groups of buildings, which was in progress for two centuries:

I. *Simple Basilicas*.—The Constantinian basilicas, of the pure classical type of Constantinople, Bethlehem, Jerusalem, Pergamo, of which the ancient texts evidently contain trustworthy records, were followed by the great basilicas of Syria and Asia Minor, of the fourth to the sixth century, of which we still possess impressive ruins.

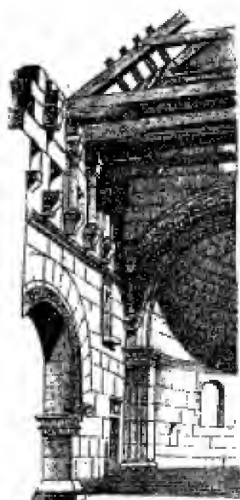


Fig. 61.—Interior of Church of Kalb-Lâzeh (reconstructed). (Rivoira.)

They are all built of calcareous stone, which abounds in Syria, and are entirely Hellenistic in technique. They generally have the long basilican form and a roof with two slopes; their interior is divided into three or five aisles by pilasters or pillars, which support the arches, and in front of the apse is a square space. The semicircular apses are sometimes visible on the outside, sometimes enclosed by a rectangular or polygonal wall. We find the first instances of three apses, *i.e.* of two smaller apses on either side of the main one. In the districts where wood was scarce, the roof is covered with large tiles resting on great transverse arches; elsewhere, the wooden roof rests on longitudinal walls supported by the arches or on a row of small pensile pillars (Fig. 61).

The basilica of *Musciabac*, on the road from Aleppo to Antioch, is one of the finest examples of this type of basilica. It was so perfectly built that only the roof and the two pediments are lacking; that of the front and that above the entrance to the apse in the interior (Fig. 62).

The basilicas of *Turmanlu* and *Kalb-Lâzeh* in Syria, have a great monumental façade. First comes a building composed of two massive square towers with peaked roofs, on either side of a kind of low portico in which is a great doorway reached by a flight of steps. Behind the portico appears the true façade with its pediment (Fig. 63).

Outside the apse of the basilica of S. Simeon Stylites run two rows of pillars one above the other, which, alternating with corbels, serve to support the cornice (Fig. 64).

The basilica of S. Simeon Stylites at *Ka'fat Sim'an*

consists of four basilicas, each of three aisles, disposed in the form of a Greek cross round a vast central octagonal covered space, in the midst of which stood the sacred pillar.¹ The arches of the octagon, four of which give access to the four basilicas, or arms of the Greek cross, and the arches of the apses recall by their grace and richness as well as by their style, the admirable works of decoration in the ruins of Palmyra and Baalbec.

The basilicas of *Eske Djuma* and of *S. Demetrius* at *Salonica*, of the fifth century, already show some of the principal types of Byzantine capital clearly defined, amongst others basket capitals and the pseudo-Corinthian or com-



Fig. 62.—Basilica of Mshabbak.
(Garovaglio.)



Fig. 63.—Façade of Basilica of
Kalb-Lûreh. (Rivoira.)



Fig. 64.—Apse of Church
of S. Simeon Stylites.
(Garovaglio.)

posite, with leaves stirred by the wind (65). They all have the characteristic cushion or vase-shaped cube, probably derived from the block of architrave which the Romans placed above their capitals. In these churches we also find the arches composed of cones alternately white and coloured.

¹ On the top of this pillar Simeon had lived for about thirty-seven years; he was canonised and surnamed *Stylites* after this mode of life. Only the base of the column remains, 2.80 metres high.

II. *Concentric Churches*.—We know from old detailed records that the polygonal hellenistic-roman type—the last splendid examples of which are to be seen among the ruins of Baalbec and in the tomb of Diocletian at Spalato¹—survived in the octagonal churches of *Antioch* and of *the Mount of Olives* at Jerusalem, erected by Constantine, as also in the church of *Nasiansen*.

We find it again within the precincts of the monastery of S. Simeon Stylites, in the octagonal building called the *Baptistery* (Fig. 66), and which according to all appearances actually served that purpose. It consists of an octagon structure within a square: the cupola above the octagon—to-day in ruins—was originally vaulted.

Besides Syria, there are other examples in Asia Minor and Armenia and later, in the sixth century, at Constantinople, in the church of *SS. Sergius and Bacchus*, and at Ravenna in the church of *S. Vitale*, both of which have an octagon in the centre, reinforced respectively by four or eight exedras. We shall speak again of this type which departs in certain respects from the Byzantine style of architecture.

As a rule, in churches of this type, the polygonal drum is supported above the square by means of shafts, an expedient borrowed from Sassanid architecture (v. vol. i. p. 349) and which was later to pass into Lombardic architecture.



Fig. 65.—Byzantine capital.
Salonica, Basilica of S.
—Agios. (Rivoira.)

III. *Basilicas with cupola*.—In Asia Minor we find truncated basilicas approaching, in method of

¹ When Diocletian planned his vast and splendid palace near Salona, which was to include his own mausoleum, he summoned architects and artists from Asia. This explains a great number of features—architectural, decorative and plastic—similar to or identical with the late hellenistic characteristics which had come into Latin Christian Art as well as into Byzantine.

construction, the concentric type, and with a cupola above the central nave.

In the most ancient, for example in those of *Koja Kalesi* and *Ancyra*, the cupola rests on four shafts. Subsequently, as at *Kassaba* and *Myra*, it rests on four spherical pendentives which are little more than concave shafts, broader but very shallow; one might almost say they are immense shafts, spherical in shape, but very slightly concave.



Fig. 66.—Octagonal building on Mount S. Simeon Stylites. (Garavaglio.)

All such basilicas contain elements designed to balance the cupola, namely, the longitudinal walls of the central nave, which are divided into three levels, the lowest and intermediate flanked by galleries, the third perforated with windows. In the basilica of *Nicaea* these balancing elements are still further developed, the building being supported on either side by two long and spacious wings parallel to the main line of the church and roofed with barrel vaulting.

And now the period of isolated elaborations is at an end, and we come to the final stage of their fusion and the creation of a concrete type.

The church of S. Sophia at Salonica, reduced almost wholly to ruins by the recent fire, shows the cupola rising from a square, resting on the apex of four great arches, and on four spherical pendentives: the arches and pendentives transfer its weight to the four colossal pillars which form the square of the interior. On either side is added an oblong block of building, and in front a narthex; whilst from the end springs the long apse with a smaller one on either side. The effect of the whole is an oblong rectangle. The cupola is not yet perfected: it consists of two parts, a circular drum or ring pierced by windows, and a spherical cap resting upon it.

Finally, it is in the basilica of S. Sophia at Constantinople that we find a complete and harmonious fusion of all the elements, "the Byzantine monument *par excellence*," as Choisy called it.¹

The basilica of S. Sophia at Constantinople (see above, Fig. 60), rebuilt by Justinian in the space of only five years (532-537), on an immense scale, with a new organism and in a new style of architecture, was the work of two architects of Asia Minor—Anthemius of Tralles and Isidore of Miletus (Figs. 60, 67, 68, 69).

Its plan (Fig. 68) shows two distinct bodies: the square atrium, on the further side of which is a double portico through which one enters the church, viz., the ex-narthex and the narthex, with nine doors; and the body of the church, a rectangle from which the apse juts out at the end.²

This rectangle (see Figs. 67 and 68) is divided into three aisles; the central one, which is the broadest, forms a square in the middle, bounded by four massive columns, which serve as supports to four immense vaulted arches (one on each side of the square), and which also bear the weight of the spherical pendentives inserted between the great arches.

The immense cupola rests on the apex of the four arches and on the uppermost curve of the pendentives, and its equilibrium is preserved by two vast open apses: one in the arch which serves as entrance, the other at the opposite

¹ The first church built by Constantine the Great, dedicated to the Wisdom of God, had been severely damaged by fire in 404, and Theodosius II. had restored it. In 532 it was again set fire to in the serious rising which threatened to deprive Justinian of his throne and his life. The rebuilding was indeed an *ex voto*.

² The entire length of the church, including the atrium, is 77 m., the breadth 71.70.

The rectangle of the church is 76 by 68 m.

The central cupola has a diameter of 31 m. and the height of the pavement to its apex is 53 m.

The cupola, which had been damaged by two successive earthquakes, fell in 558 and was rebuilt by the nephew of Isidore of Miletus. It was restored in 1848 by the Fossati brothers, Lombard architects.



Fig. 67.—Section of the Basilica of S. Sophia at Constantinople.
(Reconstruction, Salzenberg.)

end of the church. Further, the apse at the entrance is flanked by two smaller ones and that at the other end by three, likewise smaller and adjoining each other.

The two great lateral arches of the square are enclosed by a wall which is divided into three storeys: the ground floor has a portico with pillars, the one above a loggia with pillars, and the third is pierced by windows. The upper floor, with the loggia, forms the *matroneum* or women's gallery.

Considered as a whole, we are forced to confess that in its general effect,¹ in the chief elements which go to produce it

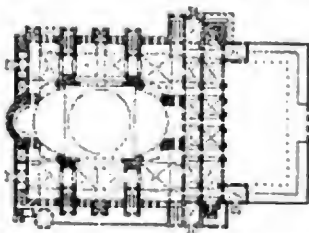


Fig. 68.—Plan of the Basilica of S. Sophia at Constantinople.

¹ The four minarets were, of course, added by the Turks.

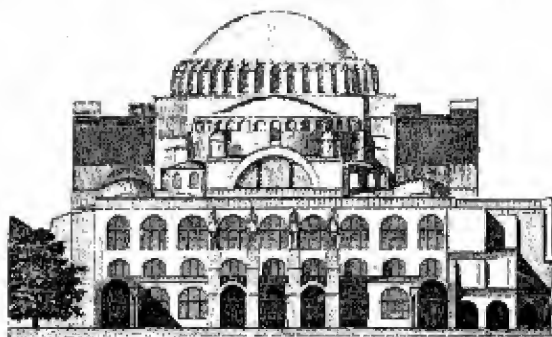


Fig. 69.—Reconstruction of the front of the Basilica of S. Sophia.
(Salzenberg.)

(pillars, arches, pendentives and manifold apses), and in the way in which they are brought together, this extraordinary building affords us a type of laws of architectural construction unknown to the ancient world.

Notwithstanding this, S. Sophia at Constantinople is not only the triumphant result of the evolution and development of the new Byzantine architecture; its cupola was a development from the ancient art of the East already in progress in Hellenistic and Roman art; its spherical pendentives were a development of an invention of Sassanid art; the lateral additions to the square, and the apses, were an application of the fundamental principles of the Romans concerning complex structure and static equilibrium. The equilibrium of the great central cupolaed mass by means of the counter-thrust of the other surrounding parts, and the skilful distribution of all these various portions of the building are, in fact, characteristic features of Roman architecture.

With the exception of the cupola, which is of very light porous brick, the whole building is of stone, and the interior (Figs. 67, 70) is entirely lined with marble, as high

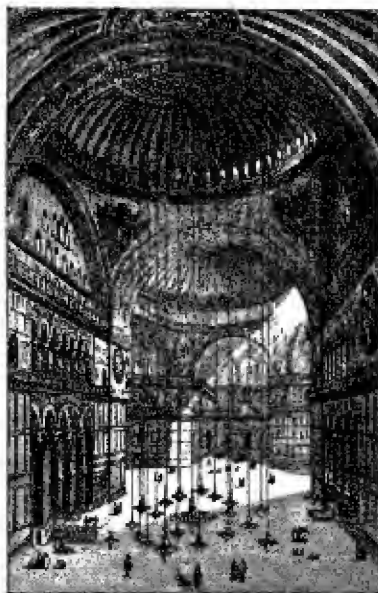


Fig. 70.—Interior of the existing Basilica of S. Sophia.

as the capitals on the ground floor, and above with mosaics.¹ The pillars of the great central nave are of verde antique, eight having been brought from a temple in Ephesus, whilst those of the exedras, transported from the temple of the Sun at Palmyra, are of porphyry. The lining marbles likewise, green, marbled rose, yellow antique, black veined with white, etc., all are the outcome of spoiliations in Greece and the East. In the

¹ When the Turks took possession of S. Sophia and turned it into a mosque, they covered almost all the mosaics with plaster.

Sanctuary the upper walls were lined with sheets of silver. The capitals are gilded. The bronze doors still exist leading from the narthex to the interior of the church.

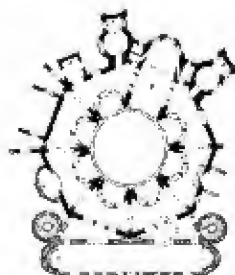
In the central area near the steps leading up to the Sanctuary, stood the ambone—made of precious marbles and enriched with gold and enamels. The flight of steps (or *solea*) was cut off from the Sanctuary by the *ikonostasis*, a high screen made of silver pillars adorned with medallions containing sacred pictures.

Beyond the *ikonostasis*, in the threefold apse—was the Sanctuary (or *Bema*) with the altar under the ciborium, both made of the most precious materials, and, at the far end was the Patriarch's throne and the seats of the priests.

S. Sophia has no external decoration: we see only the massy columnar shafts, the caps or semi-cupolas clustering round the central cupola of perforated marbles: it is reserved for the interior to produce the effect, and it is indeed overwhelming, by reason of the vastness and originality no less than the magnificence of the building.

The basilica of S. Sophia marks the zenith of Byzantine art, and is to this day unique throughout the world, for it has never been imitated except on a reduced scale.

The Basilica of San Vitale at Ravenna (Fig. 71) is, in its structure and design, neither a purely Byzantine build-



Figs. 71, 72.—Ravenna. Basilica of S. Vitale. Prospect and Plan.
(Rivoira.)

ing nor a product of Latin Christianity, *i.e.* derived from the Roman art of the decadence; it is a combination of the two, but not, on this account, the less admirable, for its singular and striking beauty is, indeed, unique.

The plan (Fig. 72) shows an octagon formed by eight stout columns, and reinforced by seven exedras (of two storeys) and a long apse: exedras and apses all radiate from this octagon and are entirely surrounded by an enclosure which is, in its turn, shut in by an octagonal wall, from which juts the apse and the circular sacristies with little square apses. Before the enclosure is a narthex or oblong portico—at an oblique angle, at each end of which rise two small round towers that give access to the upper storey of the galleries of the exedras. The upper part of the wall of the central octagon forms a drum, which in the interior, by means of niches hollowed out, like the section of a cup, becomes a circular ring on which rests the conical cupola of the building (Fig. 73). Outside, however, the same wall continues to rise up to the roof—so that both hide the cupola from view (Fig. 71). This feature is distinctively Roman of the decadence,¹ whilst other details are distinctively Byzantine, notably the plastic decoration, especially on the capitals, and still more, the pictorial element of the magnificent mosaics.



Fig. 73.—Ravenna. Interior of the octagon of S. Vitale. (Riviera.)

¹ Examples: the so-called mausoleum of Santa Costanza at Rome—and, at Ravenna, the mausoleum of Galla Placidia and the Baptistry of Neo.

The Basilica of S. Mark's at Venice.—Of the numerous religious buildings erected by Justinian, besides S. Sophia, none remain but the basilica of SS. Sergius and Bacchus, an octagon with niches, roofed by a cupola and standing in a square enclosure. An exact account, however, has been preserved of the structure of a basilica built by him and dedicated to the Holy Apostles, in



Fig. 74.—Venice. Basilica of S. Mark. Reconstruction of original exterior. (C. Boito.)

the form of a Greek cross, with five cupolas, which preserved their equilibrium by means of the barrel vaulting of the side aisles. According to this very plan was built—in the eleventh century—the basilica of S. Mark's at Venice (Figs. 74, 75).

The decorations of marble and mosaic, which line this basilica, conceal its original structure which (Fig. 61) resembles that of the Sassanid buildings,¹ another witness to the influence of Persian Sassanid art in the formation of Byzantine art.

We shall have to consider the basilica of S. Mark's later on, in connection with Italian art of the eleventh century, but we must note, in passing, that in its ensemble of ample lines and masses, and the splendour of its mosaics and marbles, this famous temple is, as Millet well says, among all existing Byzantine monuments that which has pre-

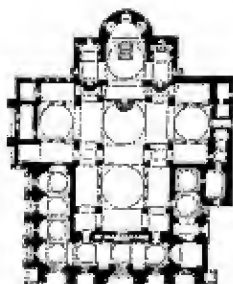


Fig. 75.—Plan of S. Mark's, Venice.

¹ Cf. vol. i. pp. 348 ff., the buildings of Firuz-Abad, Sarvistan and Ctesiphon, Figs. 308, 309, 310.

served to us the richest and most complete expression of the genius of Byzantium.¹

After Justinian, Byzantine religious architecture underwent an evolution: the concentric type became simplified—the number of cupolas was increased—while they became at the same time lighter and more graceful.

As a rule, the plan of these new churches is a square in which is marked out a Greek cross (which sometimes rises above the cubic mass); at the junction of the arms rises a cupola above a drum² and often smaller cupolas as well in each of the four angles. In front of the entrance is the narthex, and the apse of the altar (semicircular or polygonal) juts out from the opposite end, generally with a smaller apse on either side (Figs. 76 and 77).

The surface of the walls consists of alternate layers of stone and brick.

We are far indeed from the grandeur—the vast and impressive majesty of S. Sophia; there is even a certain meanness in the effect produced by the mass;

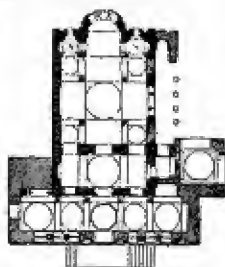


Fig. 76.—Plan of the Church of Agia-Theodoros at Constantinople. (Hollweger.)

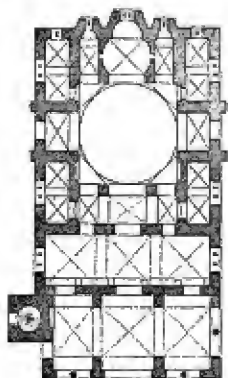


Fig. 77.—Plan of the Church of Daphne. (Millet.)

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¹ It is necessary, however, to point out that the basilica of S. Mark's differs from the true Byzantine churches, in various details of the cupolas, arches and upper fastenings of the doors, etc., which are Arab, and in the external decorations of marble and mosaic, which are not to be found in the Byzantine churches of the East.

² The drum rests on arches and pendentives supported either by pillars or columnar masses.

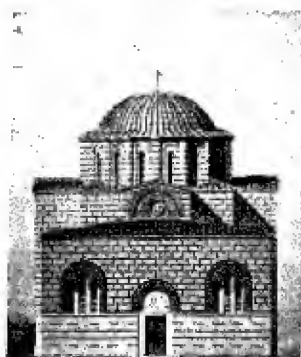


Fig. 78.—West front of the Church of Daphne. (Millet.)

but as an architectural whole we must allow that it has gained in grace and elegance.

The most important churches belonging to this new post-Justinian type are: the *Agia-Theotokos* (mother of God) at Constantinople, the *Catholikon* of the convent of S. Luke in Phocis, and the church of the monastery of Daphne, near Athens (Fig. 78).

The profane architecture of Byzantium has left far fewer relics than the religious. Amongst those which may still be seen at Constantinople, beside the walls, are particularly worthy of note, the ruins now known as *Tekfûr-Serai*, and supposed to be those of the ancient palace of Constantine Porphyrogenitus, not, therefore, earlier than the tenth century. In any case, they present us with some of the most important characteristics of subsequent styles: windows with rounded arch, the decoration of which is effected not by planes in relief, but by receding planes one behind the other; decoration of the arches by alternate cubes of white and dark marbles—and the decoration of the walls in the same manner by bands of light and dark marbles (Fig. 79).



Fig. 79.—Ruins of a Byzantine palace, now known as *Tekfir Serai*, at Constantinople. (De Beyliç.)

EXAMPLES OF BYZANTINE ARCHITECTURE.

I. Period.

Further Asia.—Syria :

- Alshabbak*. Basilica of IV.-V. century.
Tafkha. Basilica of IV.-V. c.
Kal'at Sim'an. Basilica of S. Simon Stylites, end of V. c.
Kalb-Liçek. Basilica of VI. c.
Turmanin. Basilica of VI. c.
Knuçha. Basilica of VI. c.
Borra. Basilica of beginning of VI. c.
Eira. Basilica of beginning of VI. c.

Asia Minor.

- Koja Kalesi*. Basilica with cupola resting on four shafts, IV. c.
Ancyra. " " " "
Kasaba. " " " pendentives
Afya. " " " "
Nicaea. " " " and with addition
of side wings.

- Greece (Salonica). *Church of S. George*. Round, with apse, IV. c.
Basilica of Eski.—*Djuma*, of beginning of V. c.
Basilica of S. Demetrius. Middle of V. c.
Basilica of S. Sophia. End of V. and beginning of VI. c., with
cupola composed of ring and spherical dome above spherical
pendentives.

- Constantinople. *Church of SS. Sergius and Bacchus*, octagon with four exedras and cupola above pendentives enclosed in a square.
Basilica of S. Sophia (532-537), building which marks the zenith of Byzantine art.
Church of the Holy Apostles (536-546) (destroyed), prototype of the basilica of S. Mark's at Venice.
- Ravenna. *Basilica of S. Vitale* (526-547), octagonal church with cupola (not visible from the outside) above concave niches, with an ambulatory and exedras of two storeys.

II. Period.

- Constantinople. *Church of S. Irene*, VIII. c.
Hagia Theotokos. Church of the Mother of God, IX.-X. c.
- Salonica. *Church of the Holy Apostles*, X. c.
Church of S. Elias, X. c.
Church of the Mother of God, XI. c.
- Athens. *Church of S. Theodore*, XI. c.
Church of the Merciful Virgin (*Kapnikarvo*), XI. c.
Church of the Virgin Gorkopiko, XII. c.
- Phocis. *Church of S. Luke*, XI. c.
- Daphne, near Athens. *Church of the Monastery*, XI. c.
- Venice. *Basilica of S. Mark*, XI. c.

PAINTING.

Byzantine painting, like Byzantine architecture, grew out of the evolution of Hellenistic art enriched by new elements from the East, and stimulated by new historical and intellectual conditions.

Primary agents in the formation of its style were: (1) the decorative spirit of the Alexandrian school, which, as we have already seen in our study of ancient art, was fertile and happy in invention, and placed its figures among landscapes and buildings, which it treated as of equal importance: (2) the classical spirit of the schools of Greece proper, which continued to give the chief place to the figures: whilst no longer capable of investing them with much ideality, there was yet something noble and severe in their style.

In Palestine, where sumptuous sanctuaries began speedily to arise, in the great metropolises of Syria and Asia Minor,

in the still flourishing cities of Antioch, Pergamos, Ephesus, the creations of art were endowed with splendours peculiar to the East: luminous brilliance, depth and vivacity of colour. Finally, in Constantinople, where all the forces and activities of the vast empire converged, and where the Christian energies of the Greco-oriental world speedily culminated, all these various artistic currents met, and were fused into a new style by two powerful factors, not technical but moral: the empire and the Christian Church. The empire—which displayed its power and its magnificence in the creation of splendid churches and shrines embellished with immense pomp and majesty: the church—which exulted in thus gloriously celebrating the triumph of the Religion, and in having at its disposal such vast and splendid resources for the teaching of its dogmas.

But the spirit of the empire was essentially oriental, all pomp and glitter, and, at the same time, all formality and etiquette; while, on the other hand, the spirit of the church was compelled, in those Grecian and Eastern lands, still saturated with idolatrous paganism and philosophical dialectic, to be always on the defensive against swarms of ever new heresies, and was consequently constrained to dogmatism and conventionality. The Fathers of the second Council of Nicea declared that "the artist invented nothing, but was guided by ancient traditions: his hand was only an obedient instrument in their execution."

Pomp and splendour, glitter, formalism and conventional adherence to a single type, were the characteristics of the new pictorial art, which was of necessity primarily decorative and didactic. Its technical medium was mosaic, in which it found complete and satisfactory expression, and the utmost scope for pomp and magnificence.

Mosaics.—Every form of art corresponds to certain historical and intellectual conditions. To ask from the period of history which we call Byzantine the intellectuality of Greece in the time of Pericles, the stern wisdom of the Romans, the mysticism of the Christians of the Catacombs, would be absurd; and it would be equally absurd to demand of the Byzantine decorations in mosaic



Fig. 8a.—Decorative mosaics in the upper gallery of S. Sophia. (Die Bankunst.)

an ideality of expression in the faces and figures, grace of movement and perfection of form, originality, variety and animation in the composition. All these qualities are, indeed, wholly lacking.

But from the upper surface of the walls in the interior of churches, from the arches, cupolas and apses over which they are spread, they produce the effect of tapestries embroidered with gold and glittering gems, and call up before us a stately pageant of angels and archangels, followed by an endless

train of saints and martyrs bearing palms and crowns, of apostles who with profound solemnity of mien come to assist at the Annunciation, at the adoration of the Magi, at the scenes of Christ's life, his descent into Hades, his triumphant resurrection, the descent of the Holy Spirit, and the Last Judgment.

What a stupendous effect must have been produced by the decoration of the great cupola of S. Sophia at Constantinople, in which, upon a golden ground, Christ appeared on his throne surrounded by the apostles. The light shining through the forty windows of the lower circuit of the dome, and breaking upon the gold of the mosaic, created a dazzling atmosphere which seemed to reproduce the radiant glory of the sky.

But just as we have only fragmentary remains of Greek art at the height of its glory, remains, however, which

enable us to imagine its sublime beauty ; so, from the best period of Byzantine mosaics, from the fourth to the eighth century, with the exception of a few scattered remains in Constantinople (S. Sophia), Bethlehem, Egypt, and Salonica, the only mosaics of importance that have come down to us are those at Ravenna, in the churches of San Vitale and Sant' Apollinare Nuovo. And from these in their turn we may marvel at the splendour and impressiveness of Byzantine art.

In the church of San Vitale at Ravenna, the entire mosaic decoration of the apse is preserved in all its brilliance and freshness ; it was completed in 547, and was then extended to the cupola.

The great arch, with its series of medallions of Jesus, the apostles and the two martyr saints in a magnificent ornamented band (Figs. 81 and 82), forms a cornice to all the mosaics of the side walls, the ceiling, and the concave of the apse.

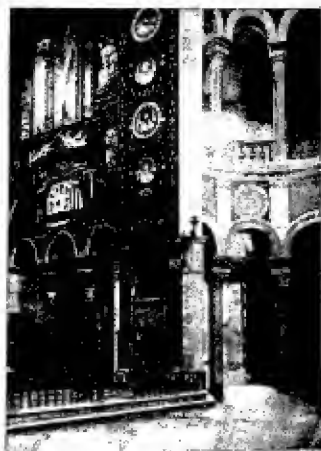


Fig. 81, 82.—Ravenna. Church of S. Vitale. Mosaic ornament in the apse. (Phot. Poppl.)

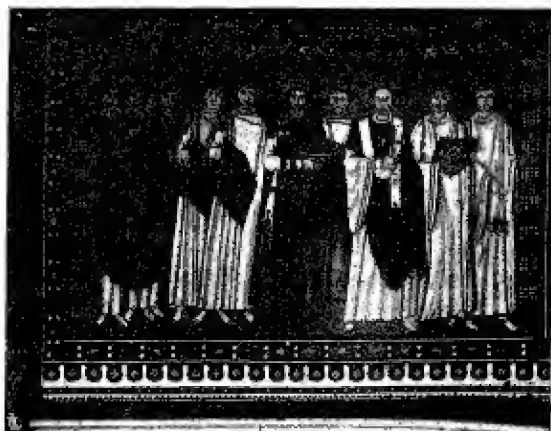


Fig. 83.—The Emperor Justinian, Bishop Maximianus, and his cortège. Mosaic in S. Vitale at Ravenna. (Phot. Poppl.)

On the first space of the side walls we find, on the right, the sacrifice of Abraham and of Melchisedec, and, on the left, Abraham receiving the three angels, and the sacrifice of Isaac. On either side are Moses and Isaiah, standing, and the four evangelists seated.

The upper part of the vaulting is divided into four compartments by festoons of leaves, flowers, and fruit, which branch out from luxuriant masses of foliage peopled by beasts of earth, air, and water, and in each of these four compartments a white-robed angel assists in holding up the central garland, in the midst of which, on a background of starry sky, appears the Lamb of God.

At the end of the apse, and at the top of the concave, the Redeemer is seated on the orb of the world, youthful in aspect and clothed in purple, holding in his left hand the scroll of the Law, whilst with his right he offers the crown to San Vitale; at the sides stand two angels and the Bishop Eusebius (Fig. 95).

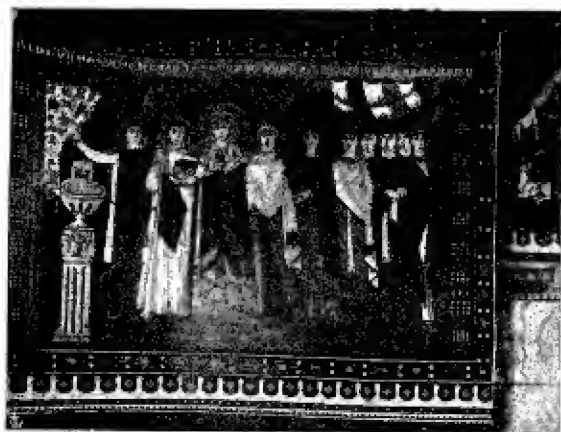


Fig. 84.—The Empress Theodora and her attendants. Mosaic in S. Vitale at Ravenna. (Phot. Poppi.)

Lower down, on the two last spaces of the side walls, are the two famous portraits in mosaic of Justinian and Theodora (Figs. 83 and 84), who are presenting their rich donations by means of which the church of San Vitale was completed and adorned by mosaicists summoned from Constantinople.

The Emperor Justinian, adorned with a nimbus like a saint, and with the royal diadem and head-dress is clothed in a gorgeous robe and mantle; round him stand the Bishop Maximianus and several ecclesiastics, dignitaries, and captains of the army.

The Empress Theodora, in the picture on the opposite wall, has also the nimbus, and is likewise adorned with diadem and head-dress, and with a necklace; she also wears sumptuous robes, richly embroidered. Two dignitaries and several ladies of her court stand round her.

In both pictures the persons are hidden by their heavy garments; they are merely masks of human figures.

But under all that weight of jewels we can see the face of Theodora — a thin, emaciated, and repulsive



Fig. 86.—Procession of Holy Virgins. Mosaic in S. Apollinare Nuovo at Ravenna.

face, which contradicts the reports of her beauty. The face of Bishop Maximianus, on the contrary, which was no doubt done not according to a recipe but from life, is full of energy and expression: it is a valuable portrait, showing what those artists were capable of, and what they might have produced in the domain of the human figure if they had been left more freedom in the exercise of their art. Certainly the composition as a whole gives us an idea of the splendour of the Court of Justinian and Theodora, as well as of the rigid ceremonial of the Byzantine Court, but it affords, above all, a decoration of impressive solemnity, marvellously harmonious, and of astounding wealth and splendour.

In the church of S. Apollinare Nuovo (Fig. 85), where we have already noticed the mosaics on the upper surface of the walls of the central nave, and at each end of it, we find



Fig. 85.—Interior of S. Apollinare Nuovo at Ravenna.

on both sides of these two new series of mosaics ; two processions or *theorias*.

On the right are twenty-two saints with the nimbus and in togas, who march between palm trees, bearing their crowns of martyrdom, and offering them, one after another, to the Redeemer.

On the left, also among palm trees, are two-and-twenty holy virgins with the nimbus, clothed in rich garments, and decked with jewels, who march on in a long string to present their martyr's crown to the Virgin (Fig. 86).

These two processions, reminiscences of the processions on the temple friezes of ancient Greek art, are nevertheless exclusively Byzantine in character. The tall figures of the saints and virgins, all exactly alike, if we consider them individually, are feeble in design, and stiff and awkward in their gait ; their eyes have no fire, they lack life and expression ; but, considered as a whole, they are a procession at once solemn and blithe (that of the virgins is undeniably graceful), the repetition of the same types

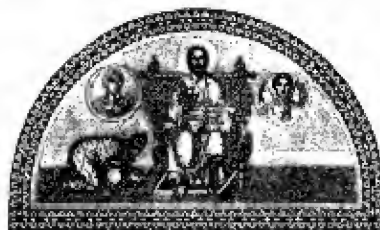


Fig. 87.—The Saviour enthroned and adored by a Byzantine Emperor.
Mosaic in the narthex of S. Sophia at Constantinople.

works upon us with the fascination of a harmony—a harmony akin to that of a *leit-motiv* in music.

Figurative art came to a standstill, nay more, sustained a severe reverse in the great agitation of the Iconoclasts under Leo the Isaurian and his son from 726-842. But with the restoration of the cult of images and the accession of the Macedonian dynasty in 867, which revived the fortunes and the civilisation of the Byzantine empire, art also enjoyed the blessings of a true Renaissance, and under the Comnenus dynasty entered upon a long period of activity.

In the new period, the style, which had at first been, as it were, merely a garb of decorative grandeur with sober colours on a blue ground, gradually changes and finally becomes stereotyped. It assumes a character of more conscious elegance and pictorial effect and develops especially in the direction of ornament: the colours are more varied and more vivid, the figures stand out against a background of gold and are statuesque in conception, the landscapes and architectural backgrounds are no longer treated as of naturalistic value, but merely as accessories, and play the part of signposts or labels. The form of the figures, their movements and poses, are taken from classical Greek statuary and the costumes are Roman: but they have all been impoverished and reduced to a few archetypes, and each type and each gesture is confined to particular persons or groups of persons (angels, prophets, saints, etc.).

It is evident that these types and poses which we see repeated generation after generation, no less than the composition themselves, are drawn from models collected in portfolios, albums, and *vade mecum*s, with which the artists and guilds of mosaicists and fresco-painters took care to equip themselves.¹

This style and iconography became definitely fixed towards the close of the tenth century, and underwent no further change; figurative art ceased to develop any more; though producing an immense number of works, it remained stationary, immovable, as it were petrified.² Notwithstanding this, it achieved some really fine works and decorative cycles of unquestionable magnificence and impressiveness.

As a work of considerable grandeur we may note the lunette, in mosaic, of the narthex of S. Sophia at Constantinople (end of IX. c.), representing the Redeemer enthroned and receiving the adoration of a Byzantine emperor; above, behind the throne, are two



Fig. 82.—The Annunciation. Mosaic in the Church of Daphne. (Millet.)

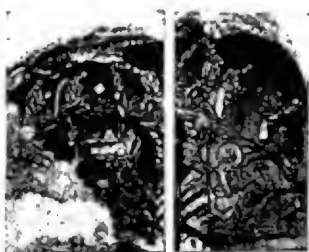


Fig. 83.—The Præsepium. Mosaic in the Church of Daphne. (Millet.)

¹ To this class belongs the manual of painting discovered in one of the convents of Mount Athos, and published by Didron.

² The same thing had taken place in Egypt during the new Theban dynasty, and it was owing to both these circumstances that the erroneous theories of last century arose as to the persistent immutability of style in Egyptian and Byzantine art.

medallions containing the busts of the Madonna and the Archangel Michael (Fig. 87).

Conspicuous amongst the great cycles are those of the convent churches of S. Luke at Phocis (end of X. c.) and of Daphne, near Athens (second half of XI. c.) (Figs. 88, 89, 90, 91, 92).

The decorations in mosaic of these two churches, whilst submitting to the architectural demands of the buildings, succeeded in giving a literal rendering of the dogmatic teaching of the ecclesiastical liturgy. In fact the whole body of dogma is preserved in each of these two great cycles; each figure, each group, each composition has its symbolic significance and, hence, its appointed place in the general scheme of decoration in the church.

The representations in the cap of the cupola (the Redeemer enthroned, Christ in glory), in the caps of the lesser cupolas (the Ascension, the Resurrection), in the concave of the apses (the Last Judgment, the Madonna, Archangels, Saints, Martyrs), and in the pendentives (first Seraphim, then the Evangelists) show us heaven.

The scenes represented on the upper surface of the walls below the cupola, in the apses and pendentives, and arranged in two belts, so that they twice make the circuit of the church, are all drawn from the New Testament (stories of Jesus and the Virgin), and show us the earth where those scenes were enacted, and where they are still solemnised in the principal commemorations and festivals of the Redeemer and the Madonna.

In the narthex, on the pediment over the main door leading into the church, is a representation of the bust or entire figure of Christ, alone, or between the Madonna and S. John the Baptist, or the founder of the church; on the walls are repeated some of the scenes from the series inside the church itself.

Thus the whole scheme of decoration in the church symbolises the universe—heaven and earth.¹



Fig. 90.—The Adoration of the Magi. Mosaic in the Church of Daphne. (Millet.)

¹ The principal figures and compositions have Greek names which are generally kept by art-

Leaving on one side the mosaics preserved in the East, we will pass at once to the oldest mosaics in S. Mark's at Venice and to several of the cycles in mosaic in the churches which were built in Sicily under the Normans.

The Basilica of S. Mark, rebuilt between 1053 and 1093—no longer in its original form of a basilica, but in that of a Greek cross—was decorated with mosaics from 1071 onwards. Those of the five cupolas are undoubtedly by Byzantine artists, with the subjects arranged in the order prescribed.

1st. Cupola (sanctuary): The Church foretold by the Prophets, Christ with the sealed roll, the Virgin and Prophets, the signs of the Evangelists;

2nd. Cupola (central): Christ in glory, Angels, the Madonna, S. John and the Apostles, the Cardinal Virtues, and the Beatitudes;

3rd. Cupola (right): Spread of Christianity, the Holy Spirit descending on the Apostles, figures of the peoples called to the faith;

4th. Cupola (left): The Church and the Apocalyptic vision.

5th. Cupola (first on entering): The Church triumphant, Exaltation of the Cross, Inferno and Paradise.

The mosaics of the atrium—with scenes from the Bible, which resemble the miniatures of the numerous fragments of the so-called Cotton Bible (after one of its owners), a work of the sixth century



Fig. 91.—The Crucifixion. Mosaic in the Church of Daphne. (Millet.)

historians in describing these representations of Byzantine art, as for example:—

Pantocrator—Christ enthroned.

Prodromos—S. John the Baptist.

Deesis—Christ enthroned, with the Madonna and S. John the Baptist on either side.

Anastasis—The Resurrection.

Pentecoste—The Descent of the Holy Spirit.

Etimasia—The Last Judgment, or simply Christ enthroned, with the twelve Apostles also seated on thrones.

now in the British Museum—are also held to be the work of Byzantine artists, but of the thirteenth century. The other cycles of mosaic are by Venetian artists trained in the Byzantine style.

In Sicily, in the churches erected in the seventh century under Norman rule, are to be found the vastest cycles of mosaics in the Byzantine style, after those of S. Mark's. As in Venice, some of the cycles are undoubtedly the work of Byzantine artists and others of Italian artists who had inherited their traditions; but, even in a few of the genuinely Byzantine mosaics, certain variations in the choice and distribution of the sacred subjects, as well as a few details in the composition, design, types, and expressions, betray the influence of the surroundings on the style.

In the cathedral of Cefalù are only isolated figures of the Redeemer and the Virgin, the Prophets and Saints, with the severity and ecstasy of their expression somewhat tempered, less rigid in design, and with a softer scheme of colour.

The little church of *Santa Maria dell' Ammiraglio*¹ (also known as the *Martorano*) at Palermo contains incidents of the Virgin's life and two mosaics relating to the history of the foundation (we reproduce them later).

The interior of the *Palatine Chapel* at Palermo is entirely covered with marble and mosaics; in the apse, the half figure of the Redeemer enthroned, which reappears in the cap of the cupola surrounded by angels; in the drum, prophets and evangelists, all Byzantine works, while all the remainder, consisting of scenes from the Old and New Testaments, are in the Italo-Byzantine style.

In the apse of the Duomo at Monreale is a gigantic half-figure of the Redeemer, with the prescribed expression of awful severity (Fig. 93).

The last great cycle of Byzantine mosaics is preserved in Constantinople itself—in the ancient church of the convent of *A'ora*—now known as *Kahri'd-Djami*. These mosaics are on the walls, in the cupolas, the pendentives, and the lunettes of the doors, in the two narthexes or vestibules, and we find represented there: the life of the Virgin and the life of Christ (Fig. 94); the bust of Christ surrounded by prophets; the bust of Christ blessing; the Madonna and Child sur-

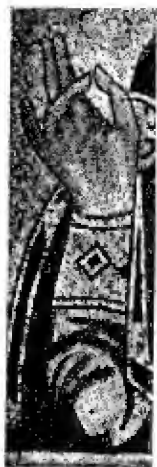


Fig. 92.—Example of the Greek mode of blessing—from a mosaic in the Church of Daphne. (Millet.)

¹ S. Mary of the Mirror.

rounded by personages of the Old Testament; Christ enthroned and the Madonna-worshipping; the imperial minister Theodore Metochita who had the church restored and ornamented with mosaics, in the act of presenting to the Redeemer a model of the church itself; figures of the apostles and figures and medallions of saints.

The date of this Byzantine minister enables us to place the mosaics in the first half of the fourteenth century; they are by different hands, but all of the same period, and the general effect is still rich and sumptuous and strikingly harmonious.¹

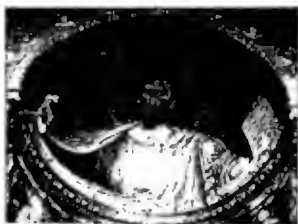


Fig. 93.—The Saviour blessing. Detail of mosaic in the apse of the Cathedral at Monreale.



Fig. 94.—Christ healing the mother of Peter's wife.

¹ Antonio Muñoz, in his recent critical study of these frescoes, arrives at these conclusions, contrary to the opinion of Kondakov and others, who regard them as works belonging to two distinct epochs—the eleventh and fourteenth centuries.



Fig. 95.—The Saviors, S. Vitale, S. Ecclesius and angels. Mosaic in the apse of S. Vitale at Ravenna. (Phot. Poppi.)

EXAMPLES OF BYZANTINE MOSAICS.

I. From IV. to VIII. Century :

Salonica,	<i>Rotunda of S. George, in the cupola,</i>	IV. c.
Bethlehem,	<i>Basilica on the walls.</i>	
Constantinople,	<i>Basilica of S. Sophia, existing</i>	
	<i>ornamental decorations,</i>	532-537
Ravenna,	<i>Church of S. Vitale, in the apse,</i>	547
"	<i>Chapel in the Archbishop's palace,</i>	VI. c.
"	<i>Church of S. Apollinare nuovo,</i>	c. 560
"	<i>Church of S. Apollinare in classe,</i>	671-677
Paronzo,	<i>Duomo, in the central and minor apses,</i>	VI. c.

II. From IX. to XIV. Century :

Livadia,	<i>Monastery church of S. Luke,</i>	IX. c.
Constantinople,	<i>Basilica of S. Sophia, in the narthex,</i>	end of IX. c.
Phocis,	<i>Monastery church of S. Luke,</i>	end of X. c.
Kiev (Russia),	<i>S. Sophia,</i>	second quarter of XI. c.
Chios,	<i>Neo-Mone,</i>	middle of XI. c.
Daphne, near Athens,	<i>Church of monastery,</i>	second half of XI. c.

Mistra (Laconia), Church,	XI. c.
Vatopædion on Mount Athos, Church of monastery,	end of XI. c.
Constantinople, Monastery church of Kora (now mosque of Kahrié-Djami),	XIV. c.
Mount Athos, Churches of other monasteries,	XI. c ff.

Italy, XI. to XIII. Century :

Grotta ferrata,	Church of monastery,	XI. c.
Venice,	Basilica of S. Mark, in the cupolas,	second half of XI. c.
„	Basilica of S. Mark, in the atrium	XII.-XIII. c.
Torcello,	Cathedral in the apse,	beginning of XI. c.
Trieste,	Church of S. Just,	XI. c.
Cefalù,	Cathedral,	c. 1148
Palermo,	La Martorana or S. Maria dell' Ammiraglio (see above),	c. 1143
„	Palatine Chapel,	1143-1166
Monreale,	Cathedral,	1174-1182

Frescoes.—The great triumph of mosaic did not cause fresco-painting to be abandoned ; it was still the medium naturally applied in humbler churches and in the distant monasteries, as well as in those very numerous ones belonging to the order of S. Basil,¹ which were founded in Southern Italy whilst she was still subject to Byzantium in religion, culture, and commerce, or rather, still moved in the orbit of Byzantine religion and civilisation. In the south of Italy, notably in the Terra d'Otranto and Calabria, there remain to this day in the numerous grottoes and lonely chapels of the anchorite monks, some of the original Byzantine mural paintings.

The Eikons or Sacred images were painted on tablets, or composed of mosaic, or carved in ivory, or even executed in enamel.

Although the art of eikons painted on tablets underwent an immense development, and though vast numbers must

¹ S. Basil was the founder of monasticism in the sense that he gave to the monks, who at first dwelt singly, a rule of life in common ; between 357 and 358 this rule spread into Egypt, Syria, and Mesopotamia.

have been scattered throughout Europe, no classification of them has yet been attempted, nor any comprehensive study which might enable one to determine whether, among so many works of minor importance, a few at least do not stand out in virtue of the skill and personality of their authors.¹

Some of the eikons executed in mosaic also still exist, many of most delicate handiwork. On the occasion of festivals or religious ceremonies, eikons were exposed in the churches for the purpose of popularising the events that were being celebrated, and the eikons consisted of portable blocks containing the various scenes executed in mosaic or enamel or carved in ivory. On the portable



Fig. 96.—The Annunciation.
Byzantine miniature. Bibl.
Nat., Paris.

mosaic block preserved in the museum of the *Opera del Duomo* at Florence are represented the Annunciation, the *prosepio*, the Presentation of the Infant Jesus in the Temple, the Baptism of Jesus, the Raising of Lazarus, the Transfiguration, the Descent into Hades, the Ascension, the Pentecost, and the Death of the Virgin.

After the mosaics, *miniatures* constitute the most important series of Byzantine pictorial creations, and they serve very largely to fill up the immense gaps which the former have, alas, owing to many vicissitudes, left in the development of Byzantine Art. But it is important to bear in mind, as Muñoz has pointed out, that Byzantine miniature-painting did not follow precisely the same lines of development as monumental art.

We possess illustrated *rotuli* which were displayed for the instruction of the unlearned, and an immense number of books and illuminated codices, of profane literature, history, or science, and numberless others with a religious content, Bibles, Evangelaries, Psalteries,

¹ The Christian museum of the Vatican has the largest collection.

Homilies, Commentaries, menologies (calendars) of saints, etc.

Many of these codices are copies, even as regards the illuminations, from other illustrated codices now lost; hence they are still precious for their subject-matter, though often only common-place in execution. A vast number of the illuminated codices are, however, of great iconographic importance and a few of inestimable value for their artistic qualities, especially those belonging to the Byzantine Renaissance, which go back for their inspiration to the great classical



Fig. 97.—The Prayer of Isaiah. Byzantine miniature in the Paris Psalter.



Fig. 98.—David inspired by melody. Byzantine miniature in the Paris Psalter.

masterpieces, as, for example, the miniatures of the *Paris Psalter* of the tenth century (Figs. 97 and 98), those of the *Pantocrator Psalter*, the menology of Basil II., etc.

After the eleventh century monasticism founded, in this department of art, a species of pictorial style that was conventional and mannered both in the figures and compositions, whilst the richness of the ornamentation and of the initial letters on a gold ground continued proportionately to increase.

EXAMPLES OF BYZANTINE MINIATURES.

I. From IV. to VIII. Century :

Vienna,	<i>Imperial Library.</i>	Fragments of Genesis,	end of V. c.
Rome,	<i>Vatican Library.</i>	Joshua Rotulus,	V.-VI. c.
Vienna,	<i>Imperial Library.</i>	Copy of the Treatise of Dioscorides on plants,	early VI. c.
London,	<i>Brit. Mus.</i>	Cotton Bible,	VI. c.
Rossano (Calabria),	<i>Duomo.</i>	Evangelary, ¹	VI. c.
Florence,	<i>Laurenziana Library.</i>	Syrian Gospel, ²	586
Rome,	<i>Vatican Library.</i>	Topography of Cosma,	VII. c.

II. From IX. to XIII. Century :

Paris,	<i>Bibl. Nat.</i>	Sermons of S. Gregory Nazianzen,	880-885
Milan,	<i>Ambrosiana.</i>	Another specimen,	880-885
Rome,	<i>Vatican Library.</i>	Fragments of Bible and Psaltery,	IX.-X. c.
Paris,	<i>Bibl. Nat.</i>	Psalter, with fourteen large illustrations,	X. c.
"	<i>Bibl. Nat.</i>	Evangelary of Nicephorus II.,	963-969
Venice,	<i>Marciana Library.</i>	Psaltery of Basil II.,	976-1025
Rome,	<i>Vatican Library.</i>	Menology,	976-1025
"	<i>Vatican Library.</i>	Homilies of Fra. Jacopo,	XII. c.
"	<i>Vatican Library.</i>	Calendars of Saints,	976-1025
Paris,	<i>Bibl. Nat.</i>	Copies of Sermons of S. Gregory Nazianzen,	XIII. c.
London,	<i>Brit. Mus.</i>	Psaltery,	1066
Paris,	<i>Bibl. Nat.</i>	Discourses of Chrysostom,	1078-1081
London,	<i>Brit. Mus.</i>	Book of Martyrs,	XII. c.



¹ The most important Byzantine codex on account of its illustrations.

² Contains the earliest representation of the Crucifixion.

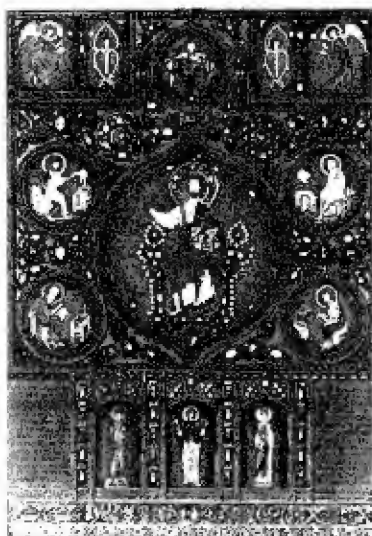


Fig. 99.—Central portion of the *Pala d'Oro*, S. Mark's, Venice.

Portraiture by enamels was also a branch of figurative art cultivated by the Byzantines; the method employed is known as inlaid enamel-work since it consisted of gluing perpendicularly on a sheet of gold according to the design already traced on it, thin scales or plates, thus forming an inlaid or mortised surface; these plates are then filled with liquid glass and mineral salts, which, when they have mixed, solidify and acquire the hardness and transparency of glass, and at the same time a brilliancy and vividness of colour equal to that of precious stones. The Egyptians and Chaldeans had known and practised this technique, later, the Assyrians and Achemenid Persians, and finally the Sassanid Persians; but it was the Byzantines who brought it to the highest



Fig. 100.—Detail of the *Pala d'Oro*, S. Mark's, Venice.

perfection. The *chef-d'œuvre* of enamel-work is the *Pala d'Oro* of S. Mark's, Venice (Figs. 99 and 100).

This famous heirloom is not, however, an homogeneous whole. Between 976 and 978 Doge Pietro Orseolo is supposed to have given orders at Constantinople for the part which was brought first to Venice destined for an altar frontal; in 1105 Doge Ordelaaffo Falier had it added to by some Greek artists living in Venice; between 1205 and 1209, when Pietro Ziani was doge, it was restored and again added to by fragments which seem to have belonged to the *iconostasis* of the church of the Omnipotent at Constantinople (to which church it had been presented by the Emperor John Comnenus between 1118 and 1143) whence the Venetians stole it in the sack of 1204: in the fourteenth century, in the time of Doge Andrea Dandolo, it was completely reconstructed and an architectural device in the Gothic style was added, with the erroneous inscription which leads one to suppose that the figure of John Comnenus is that of Ordelaaffo Falier. Such is the appearance it presents to-day, rectangular in shape, and 1.40 m. by 3.48. The upper part is the oldest, containing the medallion of the Archangel Michael and six scenes from the Christ's Passion and the lives of the Apostles.

In the Kircher Museum at Rome is preserved a large image of the Redeemer, in enamels (Fig. 101), which,

according to Venturi, is not earlier than the twelfth century and probably formed part of a triptych containing in the side-panels the figure of the Virgin and S. John the Baptist.¹



Fig. 101 bis.—Byzantine ornament.
(Owen Jones.)



Fig. 101.—The Saviour.
Enamel in the Kircher
Museum, Rome. (A.
Venturi.)

SCULPTURE.

As in Rome and Ravenna during the period of the Constantinian basilicas, so also in the East during the long period of Byzantine Art, artists no longer conceived plastically, and the victory of pictorial over plastic art was complete. Moreover, the times were scarcely propitious to sculpture, since religion shunned statuesque representation of the Redeemer, the Madonna or Saints, which would have been too nearly related to the pagan cult. Hence there are very few works known to us of sculpture in the round, of the Byzantine period (for example, the statues of angels in the interior of S. Mark's, Venice), or even of bas-reliefs of any size (for example the worshipping

¹ A. Venturi, vol. iv. of *Le Gallerie nazionali italiane*, Rome, 1899, and vol. II. of his *Storia dell' arte italiana*, Milan, 1902.



Fig. 102.—Madonna.
Bas-relief, Ravenna,
Church of S. Maria
in Porto.

Madonnas of Ravenna (Fig. 102) and Venice, the inlaid figures of saints in the basilica of S. Mark, Venice). Ambones and sarcophagi are more numerous, and still more so are the plastic decorations of buildings, whilst we have immense numbers of bas-reliefs in ivory and metal, so that we may say Byzantine sculpture confined its energies within the bounds of architectural decoration and the lesser arts.

Plastic architectural decoration in Byzantine Art includes capitals, columns, cornices, door-posts, screens and balconies or *plutei* and pulpits or *ambones*. Even in so limited a field Byzantine sculptors had acquired great skill and so wide a renown that they worked largely for exportation: their decorative works (even capitals), sculptured in Proconesian marble¹ were disseminated on both shores of the Adriatic as well as in the East.

We have already mentioned a few of the most characteristic types of Byzantine capitals:

Capitals of classical origin, i.e. simplified, or rather, degenerate adaptations of the classical Corinthian capital and of the composite, with the leaves sometimes thrown aside as if shaken by the wind (v. Fig. 65, p. 72).

Cubic capitals, plain, or with the addition at the sides of two volutes, of Ionic origin (Fig. 103).

Basket capitals.

Vase-shaped capitals, with an undulating surface (Fig. 104).

We have also already noticed that in certain buildings the capitals are crowned by *cushions* or rounded cubes, like stumps of ruined pyramids (Fig. 105).

The ornamentation of the capitals differs according to the period. On those which were imitated from the classical

¹ An island of the Bosphorus. The marble of its quarries is crystalline with a slight bluish tint, and hence somewhat cold in tone.

capitals it consists in an imitation of the prickly acanthus; on the cube-shaped and cushion capitals the foliage is reduced to an interlacing of bare and prickly branches, and subsequently to conventional forms, from the midst of which stand out medallions with monograms. The style degenerates more and more till it becomes chip work rather than modelling, producing an effect of embroidery, or of a perforated involucre, enwrap-

ping the smooth kernel of the capital.

The cornices and doorposts were at first covered with leafy boughs, peopled with beasts—in relief—but the foliage became, by degrees, more and more emaciated, till it consisted merely of dry, sharp olive leaves which constitute the style of ornament that was later to pass into Romanesque and particularly into Lombardic architecture.

In the same way, the decoration of the ambones and slabs of the parapets passed from the high relief of the well-rounded Hellenistic forms, into conventionalised interlacing boughs—framing conventionalised beasts (Fig. 106)—some of them of oriental type, especially Sassanid.

Often the ornamentation is in geometrical patterns sometimes supplemented by little figures of animals; and from this grew the method of



Fig. 103.—Oriental-Ionic capital, Constantinople, Basilica of S. Sophia. (Holtzinger.)



Fig. 104.—Undulating vase capital, Ravenna, Basilica of S. Vitale. (Rivoira.)



Fig. 105.—Inverted pyramid capital, Ravenna, Basilica of S. Vitale. (Rivoira.)



Fig. 106.—Pluteum in S. Mark's, Venice. (R. Cattaneo.)



Fig. 107.—Pluteum in the convent of Laura on Mount Athos. (Schlumberger.)

ornamentation by bands arranged geometrically so as to form garlands of tombs and discs (Fig. 107).

The types of this second group of ornament, mainly geometrical in character, are probably derived from some of the Byzantine decorations in mosaic, also of classic origin.

Examples of these various types of plastic decoration abound in Greece, especially at Athens¹ and in Italy, especially at Venice² and in the islands of the Lagoon. There are also some at Naples in the church of S. Giovanni Maggiore, in the museum of Sorrento, in the church of San Salvatore at Atrani, and in the museum of Brindisi.



Figs. 108, 109.—Mosaics of pavement of S. Sophia, Constantinople. (Owen Jones.)

¹ Many fragments were inlaid in the outer walls of the little metropolitan church of Athens, so that it constitutes a little museum of Byzantine marbles prior to the tenth century.

² Not only on the outside and in the interior of S. Marks, but on the fronts of palaces and houses as well.



Fig. 110.—Triptych of Arhaille. Ivory. Louvre.

Sculpture or *intaglio* in ivory, which had always been cultivated in Greek Art, especially in the Hellenistic Art of Alexandria, and which, under the Roman Empire, when it was applied chiefly to works of small dimensions or of practical utility, had become a branch of the minor arts, assumed with the Byzantines the importance, and may almost be said to have risen to the level, of a primary art, so largely was it practised and diffused, and so great is the



Fig. 111.—Madonna and Child. Statuette. 32 cm. high. S. Kensington Museum.



Fig. 112.—The Throne of Maximianus. Ravenna, Duomo. (Phot. Alinari.)



Fig. 113.—Madonna and Child enthroned. Ivory tablet, Rome, Stroganoff Collection.

several tablets of the fifth and sixth centuries—like that of the Marys and the Guard at the Sepulchre, in the collection of Prince Trivulzio at Milan, and that of the Angel with the Sceptre (Fig. 114) in the British Museum—must be ranked high on account of their noble style.

A few diptyches and triptyches and a few book-covers also of the period of the Byzantine Renaissance, from the end of

value of many of its productions, considering the conditions of art as a whole.

This art of sculpture in ivory, if perchance in the statuettes it leaves much to be desired (*cf.* Fig. 99), finds most noble expression in diptyches, on book-covers, little *eikons* which take the shape of diptyches and triptyches, chests, caskets, seats, thrones, etc.

One of the most important works on account of its size, its historical connections and the quality of its decoration, is the celebrated throne of Bishop Maximianus at Ravenna (Fig. 112), an Alexandrian work of the sixth century.¹

Of the diptyches,



Fig. 114. — Archangel, with sceptre. Leaf of a diptych. British Museum.

¹ It was first taken from Alexandria to Grado and then in 1007 to Ravenna, sent as a gift from Doge Pietro Orseolo II. to the Emperor Otto, but Otto left it there to ensure its preservation.

On the front of the seat was S. John the Baptist with the four Evangelists framed by intertwining branches peopled with tiny animals; while scenes from Christ's life which cover the inside of the back of the chair, and of S. Joseph on the outside, are framed in the same manner.

the eighth to the eleventh century, recover true grace and fulness of form, for example :

The triptych of Arbaville, in the museum of the Louvre (Fig. 110).

The tablet of Christ crowning the Emperor Romanus IV. and the Empress, in the *Cabinet numismatique* at Paris (1068-1071).

The tablets of Christ and of the Madonna enthroned (Fig. 113), both in the Stroganoff collection in Rome ; the book-cover in the duomo of Milan (Fig. 115), on which is represented Christ enthroned, seems in its modelling to have been indirectly influenced by the statue of Olympian Zeus of Phœdrias.

The tablet of Christ's Ascension, in the *Musée Nationale* at Florence.

It must be remembered that the intaglios, and as a rule even the plain diptyches, were coloured, and sometimes even gilded ; and we may remind ourselves that the easy transport of all these works facilitated their diffusion in the west, as also of the miniatures ; a fact which contributed much to the establishment and influence of Byzantine Art.



Fig. 115.—Christ enthroned. Ivory tablet (book cover). Milan, Treasury of Duomo.

EXAMPLES OF BYZANTINE SCULPTURE.

IV. to end of VIII. Century :

Fragment of Sarcophagus from Constantinople	Berlin, museum.
Bust of S. Mark	Constantinople, museum.
Bas-relief : call of Moses	Berlin, museum.
Fragments of ambo of Salonica	Constantinople, imp. museum.

End of VIII. to XII. Century :

Madonna <i>orante</i>	Athens, central museum.
Madonna <i>orante</i>	S. Maria <i>in porto</i> , Ravenna.
Madonna <i>orante</i>	S. Mark's, Venice.
Four angels (on central columns)	X.-XI. c. "
Bas-relief : Hercules with the Erymanthean boar (façade)	"
Bas-relief : Alexander ascending to the sky (façade)	"
Bas-relief : S. George (façade)	"
Bas-relief : S. Demetrius (façade)	"

EXAMPLES OF BYZANTINE IVORIES.

Diptych of the Guard and the Marys at the Sepulchre, V. c.	Milan, Prince Trivulzio.
Cover of Evangelarium, V.-VI. c.	Ravenna, museum of Classe.
Diptych of the consul Anastasius, 517	Paris, Cab. des Méd.
" " Magnus, 518	Paris.
" " Magnus, 518 duplicate.	Milan, archæological museum.
" " Aplon, 539	Oviedo, Cathedral.
" " Basil, 541, a leaf	Florence, mus. naz.
" " Basil, 541, companion tablet.	Milan, arch. mus.
Diptych with figure of Archangel, leaf.	London, Brit. Museum.

Throne of Bishop Maximianus, VI. c.	Ravenna, Duomo.
Diptych of Empress Irene, VIII. c., leaf.	Florence, m. naz.
" " VIII. c., companion leaf.	Vienna, Calc. num.
" of scenes from the Passion, VI.-VII. c.	Milan, Duomo.
Book-cover Christ enthroned, VIII. c.	Milan, Duomo.
Throne of S. Peter, IX. c.	Rome, S. Peter's.
Panel, Christ enthroned, XI. c.	Oxford, Bodleian Library.
Reliquary of Cortona, X. c.	Cortona, church of S. Francesco.
Triptych of Arbraville, XI. c.	Paris, Louvre.
Panel, part of triptych (<i>?</i>)	
Christ crowning the Emp. Romanus Diogenes and the Empress, XI. c.	Paris, Cabinet des médailles.
Panel of triptych, XI. c.	Dresden, museum.
" of Ascension of Christ, XI. c.	Florence, mus. naz.
" Christ blessing, X.-XII. c.	Rome, Stroganoff collection.
" Madonna and Child enthroned, X.-XI. c.	Rome, Stroganoff collection.

THE MINOR OR INDUSTRIAL ARTS.

The goldsmith's art and the art of enamelling, to which we have already alluded, work in bronze and ivory—treated of above—tapestry-work and embroidery, etc., were cultivated and brought to an even greater degree of perfection by the Byzantines, who thus not only kept alive the traditions of oriental and Greek Art, both in form, style and technique, but developed their resources, and attained, through the same media, an extraordinary splendour and decorative richness.

The *pala d'oro* at Venice, which we described above, is in reality a piece of goldsmith's work, and so are the book-covers in the Treasury of the same basilica, composed partly of bas-reliefs in gold, and gold filigree, partly of inlaid enamels (Fig. 116); so also is the *stauroteca*, or cross-shaped casket in the Duomo at Limburg and the enamels containing a medallion of Jesus and the Apostles in the museum of the Hermitage at St. Petersburg, the enamels of the Kremlin at Moscow and the above-mentioned



Fig. 116.—Gold and Ivory tablet in the Treasury of S. Mark's, Venice.

enamel of the Kircher museum in Rome, representing the Saviour.

Works of great value entirely executed in gold are the cross given to the city of Rome by the Emperor Justinus (565-578), which is still preserved in the Treasury of S. Peter's; the reliquaries of Grau in Hungary, of the Duomo of Capua, of the Abbey of Nonantola near Modena, of the Holy Cross in the Duomo at Brescia; the reliquary of Limburg and those of the Bibliothèque nationale at Paris, the imperial crown known as the Crown of S. Stephen at Buda-Pest (1071-1078).

Throughout the Carolingian and Romanesque periods, the workshops of the Byzantine goldsmiths furnished the churches, monasteries and Courts of the West.

And the same may be said of the *manufacture of woven materials*, the greatest centre of which was in Constantinople, under royal patronage; whence came the famous *dalmatica* of Charlemagne (really, however, a work of the eleventh to twelfth century), embroidered with figures in silver and gold on a blue silk ground.

The same imperial workshop had already produced in the ninth century the winding-sheet covered with designs taken from Sassanid models, which was found in the tomb of Charlemagne.

The art of bronze-founding and bronze-relief, also fostered by the Byzantines, produced the magnificent bronze doors of S. Sophia at Constantinople, and the doors sent to Italy and still in their place in the Duomo of Amalfi (1066) at Montecassino (1070), at San Michele of Monte Sant' Angelo (on Monte Gargano) (1076), at S. Salvatore in Atrani (1087) in the Duomo of Salerno (1099); Byzantine also is one of the doors of S. Mark's, Venice, and the remains of the door of S. Paul *fuori le mura* in Rome (1070) preserved in the Sacristy.

On these doors, the figures, when there are any, are made of plates of silver with furrows of gold, the head, hands and feet being of coloured enamel.

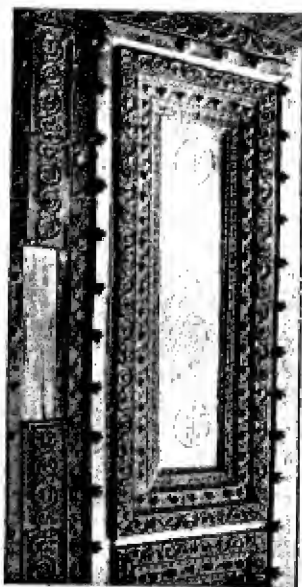


Fig. 117.—One of the bronze doors of S. Sophia, Constantinople. (Phot. Sebah and Joallier.)



Fig. 118.—The Court of Lions in the Alhambra at Granada.
(Jungbündel.)

CHAPTER II.

ARAB ART.

ARAB Art, which arose with the foundation of Arab rule,¹ like it developed with immense rapidity ; but in the course of its extension into Syria, Mesopotamia, Persia, Asia Minor, Egypt, Sicily, Spain, Constantinople and India, it assumed a great number of local characteristics, differing according to the diversities of climate and of material, the

¹ The nomad Arab race, originally consisting of wretched scattered tribes, was bound together by the religion of Mohamed, and, after his death in 632, absorbed like lightning the whole of further Asia and Egypt, making its centre first at Damascus and later at Bagdad. It was at Bagdad, under the Caliph Harūn-er-Rashid (789-809) that Arab civilisation reached its zenith and that Arab rule attained to the height of its power. After the death of this Caliph, the empire was broken up by degrees into a number of separate States : in 868 Egypt, in 870 Persia, in 1070 Syria and Asia Minor were occupied by the Turks ; then followed the crusades from 1096-1272. From the thirteenth to the fifteenth century the Turks invaded the Byzantine empire and put an end to it in 1453 by the conquest of Constantinople ; thence they proceeded to the conquest of the Balkan States,

traditions, nature and native art of the various peoples conquered and absorbed by the Arabs: from Palermo, however, to Cairo, from Constantinople to Mecca, from Granada to Delhi and Agra in India, it preserved certain general characteristics and is always fascinating by reason of its blithe and fantastic effect and its astounding combination of delicacy and endurance: it always enthralled us by its dazzling splendour and its elegance.

It presents, further, a remarkable phenomenon in the history of art: though imperiously restricted by Mahomedan dogma to the field of architecture, of ornamental decoration and the industrial arts, it none the less succeeded in producing work of amazing originality. The buildings of Delhi, Agra, Ispahan, Cairo and Cordova: the Alcazar of Seville, and the Alhambra of Granada are not merely fantastic and wondrous apparitions, they are absolutely unique; they are like no other monument in the world.

A

GENERAL CHARACTERISTICS OF ARAB ART.

In the various regions of the great territory of Arab Art, from India to Spain, we find certain general characteristics: in the mode of construction, in the principal types of buildings, in the shape of the pillars, arches and cupolas, as well as in the style of decoration. At the same time in each region certain individual characteristics defined themselves and developed simultaneously. We will begin with the more general.

and in the seventeenth century even strove to extend their dominion over Hungary, Austria, the Adriatic and Mediterranean (1571 battle of Lepanto, 1683 siege of Vienna). Meantime, the Arabs had invaded Spain in the eighth century, Sicily in the ninth, and in the twelfth century Islamism had penetrated into India. Arab chronology dates from 622.

ARCHITECTURE.

The pillar and capital. For the supports of their buildings, the Arabs made use of classical capitals and shafts of pillars wherever and for as long as they could find any, even despoiling ancient buildings in order to obtain them.

When this mine was exhausted they formed their pillars of thin shafts of no great height, placing two, or even three or four, together in order to increase their bearing capacity. Sometimes, also, they adopted bulky piles, cylindrical or polygonal.

The capital is in the shape of a cube or funnel, with its lower corners rounded: sometimes in direct imitation of the Persian or Sassanid capital, sometimes of the Byzantine. Upon this is placed a *cushion*, exactly cubic, and, in the case of clumps of pillars, a single, double or threefold cube, which covers them all.

The arch has various forms (Fig. 119, A, B, C, D, E, F, and Figs. 120, 120 bis, 123, and 124).

A, *round arch*, i.e. semicircular, seldom used.

B, *stilted arch*, which is the round arch, carried on downwards by two up-rights (we shall meet with it again in Carolingian and Romanesque architecture, especially in Venice and Lombardy).

C, *pointed arch* (borrowed from Sassanid Art and passing later into Gothic), somewhat broad and heavy; often enclosed in a rectangle (Fig. 123, p. 122).

D, *horse-shoe arch*, a round or pointed arch with the ends curved outwards.

E, *lobed arch*, a horse-shoe arch, subdivided inside into 3, 5 or an even greater number of lobes (also later to pass into Gothic art).



Fig. 119A.—Round arch.



Fig. 119B.—Stilted arch.



Fig. 119C.—Pointed arch.

F, *waved or keel-shaped arch*, an arch with two curves (also to pass into Gothic).

G, *triangular arch*, an elevated arch, its upper part forming a triangle as well as a circular curve (Fig. 124, p. 122).

H, *interwoven arch*, consisting of various types of arches joined together, one above the other, so as to reach to the roof despite the shortness of the pillars (Figs. 130, 130 bis).

Arab buildings have either a flat roof, tiled with bricks or flags, or a cupola. Inside, the ceilings often assumed an undulating form like the inverted keel of a ship.

The *cupola*, resting on shafts or pendentives or even immediately on the roof of the building, is of various types, several of which resemble the arches in their profile.

Hemispherical byzantine cupola, somewhat compressed;

Hemispherical Assyrio-Persian cupola slightly ovoid;

Hemispherical raised cupola;

Bulbous cupola (Fig. 121, p. 122).

Cone-shaped cupola with smooth surface or with deep indentations or long furrows.

The *shafts* of the cupolas, imitated from Sassanid Art, are sometimes smooth inside, sometimes with parallel arches one above the other, sometimes with concentric arches which continue to diminish in radius (we find an imitation of these in Lombardy in the church of the Abbey of Chiaravalle and in the church of S. Ambrogio at Milan).

The pendentives, the upper corners of the apartments,



Fig. 1197.—Horse-shoe arches.



1198.—Lobed arches.

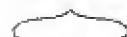


Fig. 1199.—Waved arch.

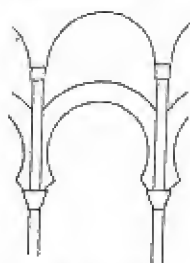


Fig. 120.—Interlacing arches.

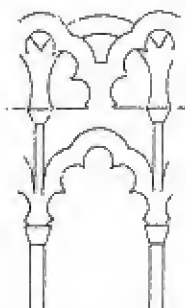


Fig. 120 bis.—Interlacing arches.

the insides of the niches and cupolas, are frequently ornamented with honeycomb corbelling or with stalactites (Fig. 123, p. 122), of brilliant white and gold or dazzling enamels and gold.

The *constructive principles* are based essentially on the balance of the masses and of the various elements of the building. An Arab building is no longer, like those of antiquity, an inert mass which resists the pressure of the part above, and accidents of time, solely by its weight; it is "a living and active organism" (Choisy). The elements which preserve the balance of the building and enable it to withstand pressure, viz.:—the clumps of pillars, the wooden beams, the vestibules or subordinate parts of the building, are all inside it; there are also galleries inside, which run round the principal parts of the building and serve as spurs and arches of counter-thrust. The consequence is that despite the apparent lack of solidity and endurance in the walls, pillars and roofing, and in the building materials, Arab buildings are able

to defy the ages and even to withstand earthquakes. There can be no doubt that this system of building exactly corresponds to the static demands of the regions under Arab rule, which are, for the most part, on the line of earthquakes from east to west.

This general form of the buildings affords two main types for the mosques or religious buildings, and two for the palaces.

The most ancient and most widely spread type of mosque

consists of a large court with doorways round it and a fountain in the middle. The porch on the side by which one enters may be single or double, those on either side are double or even threefold, and that at the further end may even be sixfold. This further side of the building is the part really devoted to the cult and is in the form of a rectangle placed breadthwise and set with close rows of pillars like a forest. Here the Mussulmans assemble for prayer and stand facing the end in the midst of which is the sanctuary consisting solely of a niche which marks the direction of Mecca. In this niche, called *Mihrab*, is almost always kept a copy of the Koran, enclosed in a chest. Of this type are the mosques of Medina, in Asia, and, in Egypt, those of *Amru* at Fostât, the ancient Cairo (Fig. 125), and of *Tulun* at Cairo.

The concentric type of mosque is of Byzantine origin and consists of a central body surmounted by a cupola and surrounded by galleries (as for example the so-called mosque of Omar at Jerusalem, Fig. 127).

In time all the mosques received the addition of *minarets* or sometimes of a single one. The minarets, which are the Arab's campaniles to call the Mussulmans to prayer, vary with the locality, the sole characteristic they have in common being the balcony which goes round them near the top, from which is uttered the call to prayer.

The furniture of a mosque is limited to the high pulpit for the reading of the Koran, other pulpits or tribunas for preaching, the Caliph's throne, reading-desks for the copies of the Koran, innumerable lamps, carpets hung on the walls, carpets and mats spread upon the floor.

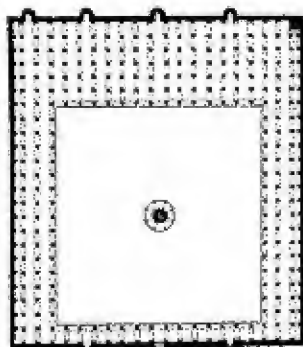


Fig. 125.—Plan of the mosque of Amru at Fostât (Cairo).

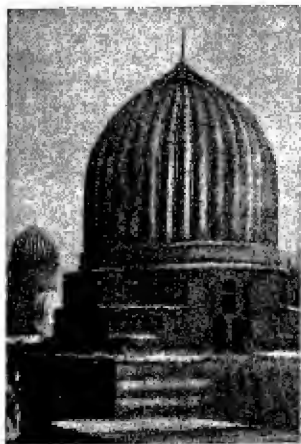


Fig. 121.—Arab cupolas
at Cairo.



Fig. 122.—Pendentive
with stalactites in an
upper corner of the
interior of a mosque.
(Ebers.)



Fig. 123.—Arch of doorway
framed by a rectangle. (Ebers.)



Fig. 124.—Triangular arches, Alhambra,
Granada. (Junghändel.)

The palace of the Caliph and the Emirs consists either of buildings or cells surrounding one or more courts; or of pavilions scattered through the gardens.

Both these types are of eastern origin, chiefly Persian and Egyptian, and contain fountains, fish pools, reservoirs, and canals distributed among the courts, gardens and apartments. It is in these palaces that we find the most gorgeous display of the polychrome ornamentation of the Arabs.

The fortifications of the Arabs, who had learnt most valuable lessons from the ruined remains of those built by the Romans, sometimes attain to an artistic level in the form and decoration of towers and gateways (*cf.* the Tower of the Sun at Toledo (Fig. 126), the towers above the entrance and the tower of Comares in the Alhambra). It was from the fortified towers of the Arabs that the mediæval West borrowed its main tower or castle-keep its towers, its parapets and loopholes, and the portcullis.



Fig. 126.—The Gate of the Sun at Toledo.
(Jungbündel.)

STYLE OF DECORATION.

In their decoration, as in their architecture, the Arabs made use of Sassanid and Byzantine originals and subsequently of Egyptian, Greek, Indian, etc. Notwithstanding this, they succeeded in producing a unified whole which is no less remarkable for originality than for splendour and brilliance of effect.

As we have already seen, the representation of the human figure, of animals, and landscapes, was denied to Arab Art; it is only very rarely that we find, in Persian and Indian Art, plants, shrubs, foliage and flowers studied from life, with here and there the figure of an animal.

Hence, as a rule, ornamental decoration is based exclusively on geometrical lines and involutions, and on colours: but, even with such simple elements, Arab Art not only discovered an immense variety of ornamental motives, but even one generic type of interwoven lines which are named after them, *arabesques*.

We find their ornamentation applied to buildings and the products of industrial art.

The outer walls of the buildings are ornamented with alternate stripes or bands of white and colours, and the cubes which compose the arches are, in the same way, alternatively white and coloured, features clearly derived from Byzantine art. We also find buildings decorated on the outside by inlaid arches resting on piers or small pillars, and linked one with another.

A band of ornament runs round the outer frame of the window-arches—following its contour like a ribbon, and is carried down to their common base, thus binding them all together.

The windows and doorways are generally framed by one, two, or three cornices, receding one within the other, a characteristically eastern feature, which was later to pass into the mediæval art of Southern Italy, especially the so-called Siculo-Norman and Apulian Art.

In some parts polychrome ornamentation developed many varieties.

In the interior, besides the honeycomb and stalactite ornamentations in the corners, niches and cupolas, the ceilings were also decorated by squares and various patterns of inlaid wood. The walls are covered with ornamentation in which one may occasionally come across a motive that bears a faint resemblance to some of the Greek ornament; but the geometrical element is the prevailing one—straight lines, broken lines, rounded and intertwining lines, which form combinations of triangles, hexagons, pentagons, disks, etc., in incredible variety, and by the skilful harmonising of a few bright colours form a brilliantly gay and most delightful scheme of intonation. Frequently an inscription is added in Arabic characters; their sinuous lines supplying a fresh and most graceful ornamental element, carried out, for the most part, in a band along the top of the wall.

This ornamentation of the inside walls, composed of incrustations of marble or of enamelled brick, or even of stucco only, has the effect of actual tapestry, and, owing to the judgment with which a particular ornament has been assigned to a particular place, it lasts an immensely long time.

B

LOCAL CHARACTERISTICS.

The Arab was not by nature very inventive in the representative arts; his art was developed for him by the peoples he absorbed in the setting up of his kingdom; it was they who developed it, and, under the influence of their individual surroundings, created its various ramifications.

In *Arabia*, the great mosque of *Medina*, which goes back to the beginning of the eighth century, is of the pure Arab type, with a court, many porches on every side and a fountain in the middle; the actual place of prayer resembles a hypostyle hall and the sanctuary a cave.



Fig. 127.—The mosque of *Omar* at Jerusalem.

In *Syria and Mesopotamia*, the true birthplace of Arab Art and civilisation, the art of the first Christian basilicas, Persian Byzantine, and Sassanid Art are the prevailing influences.

The great mosque of *Damascus* is rectangular, with a cupola; above the arches of the colonnades in the interior are masses of smaller arches in pairs, which are really placed there to relieve the pressure of the walls, but which have the effect of loggias and serve to give grace and lightness to the building.¹

At *Jerusalem*, the mosque *El-Akṣa*, rectangular with a cupola, founded in 692, but rebuilt in 1236, has seven aisles.

The celebrated *mosque of Omar*, however, also at Jerusalem, erected in 697 on the site of the original temple of Solomon, is of the concentric Byzantine type (Fig. 127). The Arabs call it *the dome of the rock*, because it covers the sacred rock on which Melchisedec, Abraham, Daniel, and Solomon had sacrificed, and from the summit of which, according to Arab tradition, Mahomet was taken up to converse with God. The cupola is octagonal in form; inside, two octagonal courts surrounded the balustrade within which is enclosed the sacred rock. The cupola was rebuilt in 1022.

¹ This architectural device was taken over by Romanesque and Gothic Art; in Italy we have an instance in the interior of the Duomo at Pisa.

In Persia, Sassanid characteristics prevail. The buildings have great entrance-doors and an immense arch enclosing them, as in the palaces of Ctesiphon, Sarvistan, etc.¹ The arches are pointed, or triangular, at the top, and so sharply curved as to resemble the profile of an inverted ship's keel. The cupolas are ovoid or bulbous.

The walls are tiled outside with porcelain enamelled in gay and sparkling colours: flowers and animals form a part of the ornamentation.

Arabo-Persian mosques have no court; the cupola is erected over the sanctuary.



Fig. 128.—Ruins of the Musallâ or shrine of Meshed, Persia.

The minarets, which are like cylinders slightly narrowing towards the top, are tall and smooth with a gallery and small cupola at the top.

The tombs are cylindrical, tending towards the pyramidal, and are surmounted by a cupola.

Examples :—

At *Sultaniich*, the mausoleum of Khodabundeh Khân.

At *Meshed*, the ruins of the *Musallâ* or shrine (Fig. 128).

At *Tâbriz*, the ruins of the *blue mosque*.

At *Ardabil*, the mausoleum of the *Shâh Saif*.

At *Isfahân*, the great royal mosque.

In India, where the ancient native style had gone on

¹ See vol. i. of this elementary course, pp. 348 ff.

developing,¹ from the thirteenth century onwards, mosques, palaces, and Islamite tombs began to be erected side by side with the Brahman pagodas. In this region, also, Arab Art assumed individual characteristics, chiefly in consequence of the influence of the Indian style; the transformation was indeed so great that one may well speak of a new form of art, *Arabo-Indian Art*, to which I shall give a short separate notice in chapter iv.

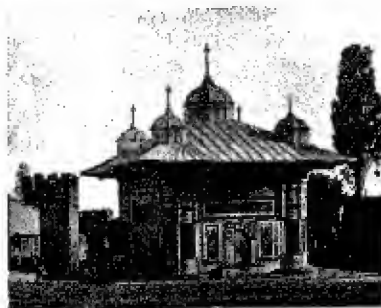


Fig. 199.—The fountain of the Sultan Ahmed at Constantinople.

In Turkey (Asia Minor, the Bosphorus, and the Balkan Peninsula) art began in the Persian and Byzantine style with the monuments of the Seljûks at Konia; then it was developed under the Osmons at Nicæa; whence it returned to the structural plan of the Byzantine buildings after the conquest of Constantinople.

Decoration and ornamentation, however, remained Arab: simple on the whole and even commonplace, but occasionally enriched by the deep tone of blue, called, in fact, *turckino*.

The minarets are smooth cylinders, extremely high, sometimes with three galleries, and they are surmounted by a tall pointed cone, very steep and narrow.

¹ See vol. i. of this elementary course, pp. 344 ff.

Examples :—

At *Konia*, in Asia Minor, the mosque of *Kal Khodad I.*, 1220.

" the school of the Jurists, 1242.

" the *Medrese Karatuz*, 1251.

At *Bursa*, the mosque of *Murad*, 1360-1389.

At *Nicaea*, the green mosque with cupola, XIV. c.

At *Constantinople*, where several Byzantine churches and even the basilica of S. Sophia were transformed into or adapted as mosques, the mosque and tomb of *Eyub* and *Mahomet II.*, 1458.

At *Constantinople*, the mosque of the Sultan *Bayezid*, 1498.

" the mosque of *Suleiman II.*, 1550 (imitation of S. Sophia).

At *Constantinople*, the fountain of the Sultan *Ahmed*, 1728 (Fig. 129).

In Egypt, from the eighth to the end of the fifteenth century, Arab Art developed under the influence of ancient Egyptian Art, and bore fruit in buildings which are equally remarkable for the able distribution of their parts, the unity and originality of their style and the good taste shown in their ornamentation.

The cupolas are high and only raised above sepulchres and mosques containing tombs.

The minarets, which owe their inspiration to the great light-house at Alexandria, look like towers with steps up them, and vary in shape from floor to floor. They are surmounted by an ornamental gilded and glittering iron-rail.

Most of the arches are for the most part pointed, but wide and massive, and are some-



Fig. 130.—Interior of the mosque of Kait Bey, Cairo, Egypt. (Ebers.)



Fig. 131.—The mosque of Kait Bey, Cairo, Egypt. (Die Baukunst.)

times enclosed in a square frame (Fig. 123); but they vary in breadth and type, some being stilted, some horse-shoe.

Examples:—

At *Fuṣṭat*, the ancient Cairo, the mosque of *Amar*, built in 642 and later modified; without cupola or minarets. It is a great square, with a vast court, surrounded by doorways with several rows of pillars (see above, p. 121 and Fig. 125).

At *Cairo*, (1) the mosque of *Tulūn*, built in 885: it is entered by an atrium with two series of doorways, and the piers are strengthened at each corner by little pillars; the minaret has an outer, spiral staircase.

(2) The mosque of the *Sultan Ḥasan*, built between 1356 and 1359, with two minarets; it is built on the plan of the Greek cross with an open court in the centre; to the end of the arm which forms the true

sanctuary, a mausoleum with a cupola is annexed.

(3) The mosque of *Kait-Bey* (Figs. 130 and 131), built during the years 1468-1469, with tomb and cupola, and with a minaret; the entrance doorway consists of an immense recess, terminating in a trilobate arch; its graceful proportions and its ornamentation make this mosque the most perfect specimen of Arab Art in Egypt.

(4) Outside the city, the little *mausoleum of Kait-Bey* with a cupola.

In *Sicily*, where the Arabs ruled for two centuries (from 827-1087), no buildings remain belonging to that period, but there still exist at Palermo two little buildings erected by the Normans in the twelfth century, and in the Arab style.

La Zisa (Fig. 132) a lofty and massive fortified pavilion, rectangular in plan, adorned with arcades and rectangles leading one out of the other, with doors and windows opening out at the end. Inside, on the ground floor, the walls of the vestibule are ornamented with kufic inscriptions; in the hall, the walls are joined to the soffit by means of honeycombing, and along the walls runs a high plinth of

enamelled porcelain tiles. In the same hall, in the wall opposite the entrance, is a fountain from which the water overflows down a flight of steps into a marble basin below. Above the fountain is outspread, like an Eastern carpet, an exquisite mosaic, composed of three medallions joined together and encircled by ribbons of most elegant design, and framed by a rich frieze. The mosaic is on a gold ground, the ribbons and garlands are blue. In the two outer medallions is repeated the decorative motive of a palm between two peacocks; in the central medallion two huntsmen are arranged symmetrically on either side of a tree.

La Caba (Fig. 133) is a pavilion with a cupola, as its name suggests; one of the many *Kiosks* scattered through the garden in imitation of Arab custom.

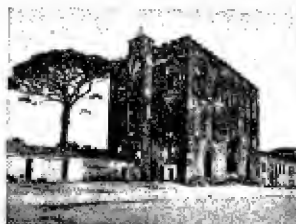


Fig. 132.—“*La Zisa*” at Palermo.



Fig. 133.—“*La Caba*” at Palermo.

In Spain, which the Arabs had invaded in 710, crossing from Morocco or Mauritania (whence the special denomination of Moors given to the Arabs established in the Iberian Peninsula), the style of art known as Arabo-Moorish Art sprang up and flourished; the best known and most admired of all the local varieties of Arab Art, on account of the whole series of splendid buildings which it created—apparently of the utmost fragility yet lasting for centuries and covered with magnificent decorations of fantastic and wonderful design.

In Moorish Art, arches of every variety and type span ancient pillars, pairs of little single pillars and polygonal piers; the minarets are in the form of square towers; the outline of the windows is graceful, and they are separated by one or two small pillars, an anticipation of the later Tuscan biforate and triforate windows.

Beside the technique of porcelain and the various kinds of enamelled terra-cotta, the Italian artists learned from the Moors the use of tiles adorned with coloured designs, and the custom of covering the plinths inside their buildings with polychrome tiles, which gleam and sparkle in kaleidoscopic variety.¹

The most famous works of Moorish Art are :—

At *Cordova*, the mosque.

At *Granada*, the Alhambra.

At *Toledo*, the mosque which is to-day the church *Cristo de la Luz* (XI. c.).

At *Sevilla*, the palace of Alcázar (XII. c.), with its graceful façade.

.. the mosque of 1172, now the cathedral, with its ancient minaret converted into a campanile, the famous *Giralda*.

The interior of the mosque of Cordova, built in the eighth

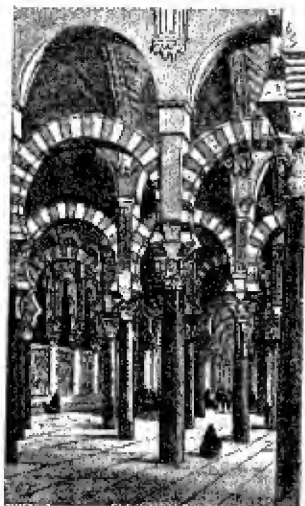


Fig. 134.—Interior of the mosque of Cordova.

century and twice enlarged during the tenth century, is a perfect hypostyle, over 20,000 square metres in area, containing hundreds of marble pillars largely derived from Roman buildings. The shafts of these being only nine feet high, piers are erected above the abacus which reach up and up till they serve as supports to the soffit; their solidity is ensured by a series of arches placed one above the other and binding the mass together (Fig. 134). In the sanctuary these connecting arches are of the horse-

¹ There is an example of this in Italy, at Genoa, on the balustrade of the staircase of a small quattrocento palace in the Piazza San Matteo.

shoe type with several lobes interwoven with one another, the open spaces between being filled with lattice work in stucco which completes the amazing and mysterious effect of grace and lightness (Fig. 136).

At Granada, the castle-fortress of the thirteenth and fourteenth century, known as the *Alhambra*, i.e. *the red*, from the colour of the bricks of which the outside walls are built, still seem like a marvellous dream as one enters its enclosure.¹

The various buildings and suites of apartments are grouped round two courts; the *court of myrtles* (Fig. 137) and the *court of lions* (Fig. 140).

The so-called *court of lions* is the most delightful and picturesque spot in this enchanted palace. It is only 31 metres long and 18 broad. In the middle of the two shorter sides rise two pavilions with cupolas covered with gilded tiles; they are borne up by slim and graceful but



Fig. 135.—Sanctuary in the mosque of Cordova. (Junghändel)



Fig. 136.—Interior of the mosque of Cordova. (Junghändel.)

¹ The Alhambra, the fortress of Granada, and seat of the chief Emir, was begun in 1248 by Mohamed-al-Ahmar, and

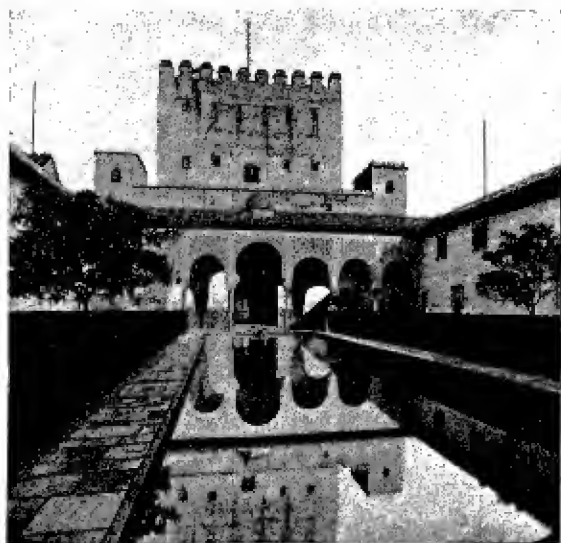


Fig. 137.—Court of Myrtles in the Alhambra. (Phot. Newton & Co.)

short pillars, which at the corners form groups of three. In the centre of the court itself twelve little lions in black marble serve as supports to a fountain with a basin of oriental alabaster.

From this point we may look through the doorway of the two longer sides into those vistas of halls still resplendent in all the glory of their decoration—their ceilings of

continued in 1279 by Mohamed II. and again by his successors, Abdallah, and, after him, Abu'l-Walid (1309-1325) added the finest decorations. It was the last refuge of the Moorish kings; in 1491 Ferdinand and Isabella laid siege to it, and in 1492 Boabdil, the last king, capitulated and left the fortress. The dominion of the Moors in Spain had lasted 782 years.

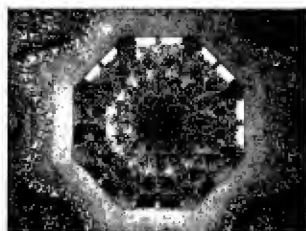


Fig. 138.—Cupola of the Court of the Two Sisters in the Alhambra.
(Jungblümel.)

stalactites that sparkle like rock crystal, in comparison with which the huge chandeliers of our theatres with their myriads of electric lights seem like mazes of dim, reddish candle light. Everything in the Alhambra is marvellous as the dream of an earthly paradise.

The *court of myrtles*,¹ so-called from the two myrtle hedges which run along the sides of the great rectangular basin wherein are mirrored the portals at either end, and the great tower of Comares containing the Ambassadors' court.²

The floor of the *court of lions* was intersected by a network of canals, which flowed from the fountain to the four cardinal points through all the courts and used thus to keep them constantly supplied with clear, cooling water. Between the 128 white marble pillars, with gilded capitals, of the doorways which surround the court on its four sides, were hung silken curtains.

¹ 37 metres long and 21 broad.

² A great square, each side 10 metres in length; the walls are so thick that the windows pierced in them seem like tiny chambers.



Fig. 139.—The Court of the Two Sisters.
(Phot. Newton & Co.)



Fig. 140.—The Court of Lions. (Phot. Newton & Co.)

In the middle of the halls grouped round this court, the canals were fed by other little fountains which sprinkled the pavement with their tiny jets of water.

Of these halls, the most beautiful and the most worthy of note are:—

The court of the two sisters (Fig. 139), so named from two great slabs of white marble in the pavement; its walls are decorated with an amazing wealth of ornament,¹ and with fantastic honeycomb

¹ Edmondo De Amicis has described it most vividly in his book *La Spagna*.

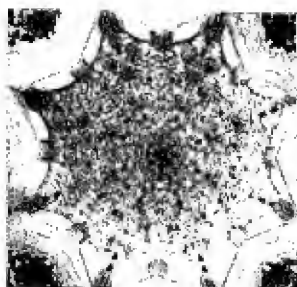


Fig. 141.—Cupola of the Court of the *Abencerrages* in the Alhambra of Granada. (Phot. Newton & Co.)

shafts in the top corners; and a gallery runs round it above lighting the inside of the cupola so that it seems like a little crystallised cascade (Fig. 138).

The *court of the tribunal*, long and narrow,¹ with doors of gilded cedar, adorned with inscriptions that are unrolled like ribbon embroideries, and three pictures painted on leather over cedar wood. These pictures, contrary to custom, contain figures; one represents the ten kings of Granada seated, the other two tourneys and hunting scenes.

The *court of the Abencerrages*,² similar to that of the *two sisters*, but even more pleasing in its mural decoration, and its vaulting which is in the shape of a star with eight rays (Fig. 141).

C

MINOR OR INDUSTRIAL ARTS.

In the industrial art of the Arabs we find a fresh development of the style and technique of the minor arts of the ancient East, as also of Byzantine art.

¹ 31 metres by 7.

² The Abencerrages belonged to a powerful family of Moorish nobles, who defended the ancient dynasty of Mohamed VII. against the now usurping dynasty of the Zegri. King Boabdil, who was sprung from the latter dynasty, summoned the Abencerrages to a meeting in this hall (whence its name) and treacherously murdered several of them on the brink of the fountain of lions in the adjoining court.

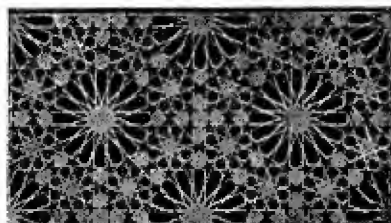


Fig. 142.—Moorish pavement decoration in enamelled terra-cotta.

We may briefly note :—

Metal-work above all the *chasing* of amphoras, basins, cups, caskets, and lamps (Fig. 143); *incrustation* and *inlaying*, especially of weapons and armour; the most beautiful and perfect examples of inlaying were executed at Damascus, whence the name *damasquines* applied by French writers to these works of art.

Furniture, chests and caskets, with intaglios and incrustation of ivory and mother of pearl.

Ivory-work, carved with immense skill.

Lamps, cups, glass phials (Fig. 147), imitated in the workshops of Murano and Venice, which, in the sixteenth century, had attained to such excellence as to be able to supply the East and even Turkey itself.

Enamelled terra-cottas and porcelain, cups, amphoras, jars, tiles for plinths and pavements (Fig. 142).

These products of Spanish Arab Art are remarkable for their met-



Fig. 143.—Bronze Arab lamp.
(Ebers.)

allic lustre and the elegance of their forms, as for example the famous Alhambra vase (Fig. 144), 4 feet high, ornamented with fantastic beasts and arabesques outlined in blue and gold on a pale yellowish ground. The word *majolica* is derived from the name Majorca, one of the Balearic isles, the centre of the Spanish-Arab porcelain works which, through the medium of commerce, were widely spread in Europe and especially in Italy, where the free imitation of them arose, out of which grew the porcelain ware of Pesaro, Faenza, Urbino, Caffagiolo, etc.

Woven stuff, carpets, arrases, sometimes adorned with ornamental motives of a remote Chaldeo-Assyrian and Egyptian antiquity, sometimes with fantastic and exquisite designs. It will suffice to mention the Persian carpet of the fourteenth century, in the Poldi Pezzoli Museum at Milan (Fig. 147 *bis*).

In the decoration of these products of the *Minor Arts*, the Arabs introduced, beside geometrical elements, ancient Eastern motives, elegant inscriptions in kufic characters, graceful wreaths and coils of conventionalised foliage, to which the name *arabesque* still adheres.

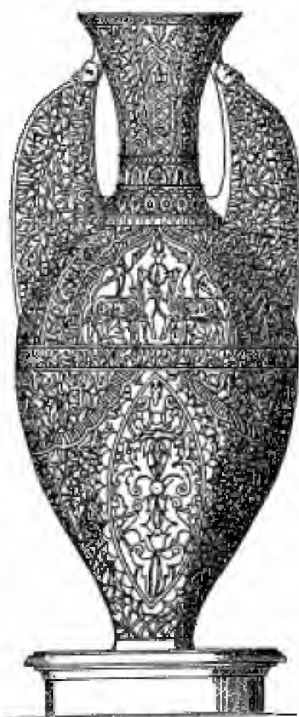


Fig. 144.—The Alhambra vase. (Gayet.)

The ornamentation also varies in its details and in the artistic effect of the various tones of colour in the different regions under Arab rule.

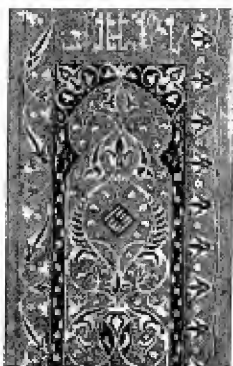


Fig. 145.—Decoration of the interior of the mosque of Tabriz, Persia.



Fig. 146.—Wall decoration in the Alhambra.

In the *Persian* decorations we find flowers and leaves taken from life, done in bright colours on a yellowish ground, and in clear tones; we find also extremely graceful gilded arabesques, intertwined with the most slender branchery, done from life, with tiny leaves and coloured flowerets, all defined against a deep blue ground midway between ultramarine and cobalt (Fig. 145).

In the *Egyptian* decorations geometrical convolutions and arabesques prevail, and contribute an impressive beauty and warm, strong tones of colour, probably inspired by the ancient decoration of the Pharaonic monuments: the miniatures in the Korans, of an extraordinary richness, have the effect of carpets embroidered with the finest coloured wools.

It is in the *Moorish* decorations that the style attains the highest perfection and the greatest fertility of invention, notwithstanding the restriction of each surface to a limited choice of motives; the geometrical motives are most varied — arabesques, fantastic bands and ornaments intertwined or twisted like a sugar

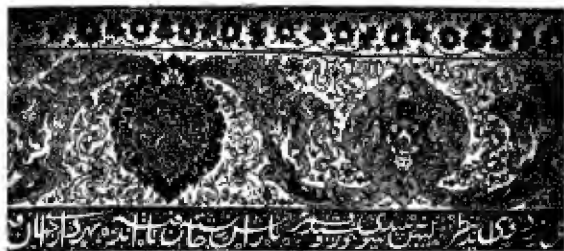


Fig. 147 bis.—Border of Arabo-Persian carpet. Museo Poldi Pezzoli. (Milan.)

bag ; pure colours prevail, red, blue and gold outlined with the purest white (Fig. 146).

In the *Turkish* decoration the arabesques are far less varied in motive and colouring ; white arabesques stand out on a red ground of great beauty, and admirable harmonies are obtained in the backgrounds and inlaid strips of that intense, deep blue known as *turchino*.

We shall refer to Arabo-Indian decoration in discussing Arabo-Indian Art in chapter iv.



Fig. 147.—Arab cup in enamelled glass.

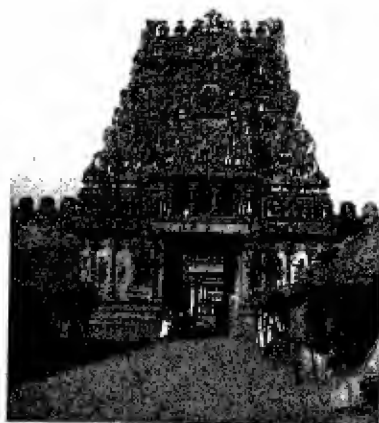


Fig. 148.—The *Gopuram* of the great pagoda of Madura.

CHAPTER III.

INDIAN ART OF THE NEW BRAHMAN PERIOD.

Fifth Century A.D.—Eighteenth Century A.D.

ON pp. 343 ff. of the first volume of this elementary course, we gave a brief account of the art that had developed in India during the Buddhist period from the sixth century B.C. to the seventh century A.D. Now we pass to the art of the new Brahminical period, viz., to the time when the revival of the original Brahma cult was followed by a new period of art which lasted till the eighteenth century.¹

¹ In so far as this Indian Art preserves its characteristics even in the centuries subsequent to our mediæval chronology we discuss it in this volume.

It was natural that in a country like India, where religious dogma has always exercised a preponderating influence, the religious revolution which was slowly accomplished between the fifth and eighth centuries A.D., with a return to the Brahminical cult, should have likewise brought about a great revolution in the domain of art.

The national art of India, during this new and immensely long period, produced work of extraordinary beauty and wonderful originality. Its style—which stands in close relation to the peculiar ideals of the Indians, full as they are of strange and visionary imaginings, to the infinitely detailed character of their religious philosophy and literature, dominated by no great clear, simple, and synthetic ideas—must necessarily depend, not only on all these moral and intellectual elements and on historical contingencies, but also on the geographical and climatic conditions and on the aspects of nature in that vast peninsula.

Architecture is not organic as amongst all other peoples east of India, both ancient and modern : it has no rational principles of construction ; it consists solely of masses and spaces, which may by chance form a unified whole : bulk, vastness, in the masses and spaces are the effects aimed at and these are then to be covered by ornamentation as involved and luxuriant as the splendid vegetation of India.

Amongst the varieties of such monuments we may distinguish some of pyramidal form, others built in terraces, others with bulbs like colossal cucumbers. There is no one general type : the types vary according to the district and even within the same district.

The plans of these buildings are consequently extremely simple, even primitive, and so are the insides of the roofs of the vast areas ; still at the rudimentary stage of barrel vaultings they can, in fact, scarcely be called vaults in the true sense of the word, but rather roofs composed of parallel slabs each projecting over the one immediately below it, and thus gradually drawing closer together ; in the most spacious areas they are supported by rows of piers.



Fig. 149.—Great temple of Bhuvaneshwar.

Sculpture in statues and ornamental relief does not exist in the æsthetic sense in which we understand it; according to which the artist, whilst endeavouring to express ideas and concepts, is also striving to create individual works of beauty, mindful of nobility of form, or even only of its synthetic truth, and of harmony in his lines and his relief.

In Indian Art, the beautiful exists only in the work as a whole; in the completest possible realisation of a religious and fantastically visionary ideal, in the awful representation and sometimes multiplication of monstrous shapes, of exaggeration in posture and expression, whether of motion, energy, vehemence, terror; in the indefinite multiplication of motives and details, in the inextricable labyrinth of the whole. It is, in short, an exuberant creation, a crowded, incoherent, libertine growth, akin, as we have just said, to the dense and opulent vegetation of this most fertile land.

The *minor arts*, both in articles of common use and in the luxuries of life, combine many original and varied features, and are remarkable for their peculiar beauty and the magnificence of their decorative effect.

From the most remote antiquity the products of the minor arts in India had been famous; they were in great request in the Egypt of the Pharaohs, in the cities of Greece and in Rome, and, strange as it may seem, the style and decorative beauty which won them then so

much admiration, still form their principal characteristic after so many thousands of years!

This extraordinary quality is not only the result of the conservative temperament of the Indian, but even more of the social organisation of India, of the division of castes, of the localisation of arts and trades in certain castes and families, so that the traditional artistic technique has been perpetuated from generation to generation, and in so rigid a manner as to exclude any possibilities of progress, though occasionally assimilating certain elements imported by other arts—such as the Arabo-Persian.

The mere enumeration of the various branches of the minor arts of India so highly esteemed by us, would suffice to give an idea of their amazing fertility: metal work with incrustation and inlaying, guilloshée (niello) and enamel; works in glass and precious stones; marbles incrustated with topaz,

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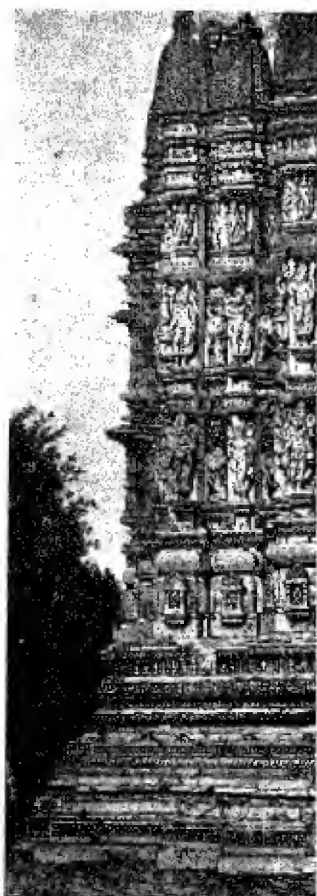


Fig. 15a.—Lateral facade of the temple of *Khat* at Khajuraho.

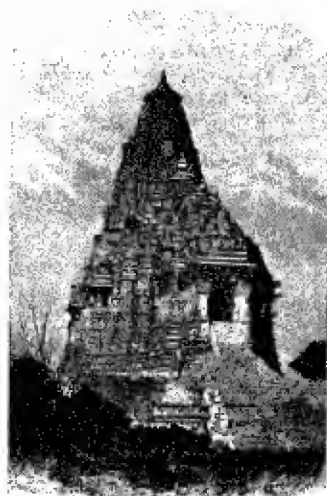


Fig. 151.—The temple of *Mahadeo* at *Khajuraho*.

turquoise, jasper, coral, amethyst, agate, etc.; works in wood with incrustations of ivory, silver, bronze; silks, tapestries, embroideries and many more, always embellished by grace of line and ornamentation.

The ornamentation consists of geometrical details, of details conventionalised from nature or faithfully reproduced from life; it shows always a wonderful wealth of motives, subtlety of line, and delicate harmonies of colour. The ornamental decoration of the Indians is of such an order, that, the more

one studies it, the more beautiful it seems to become.

Indian Art in this later Brahminical period attained its highest point of development immediately after the tenth century A.D. and then remained stationary, continuing to create masterpieces and secondary works without chronological order and apparently without development. Even among the thousands of statues which adorn a single temple, we find a medley of sculptures, those which are really of worth being mixed with others that are mediocre or debased.

When at last the Arab invaders, and later the Mongols, introduced Arab Art into India with Islamism, Indian Art not only influenced and transformed the art of the Arabs but preserved its own distinctive national characteristics (though occasionally adopting the Arab style without modification in certain palaces).



Fig. 152.—Interior of the porch or vestibule in one of the temples on Mount Abu.

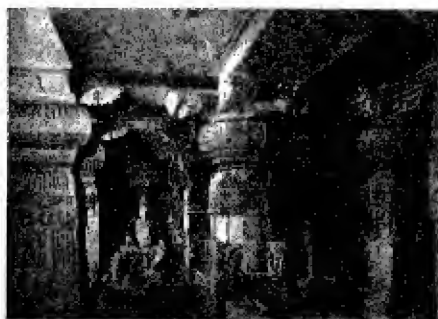


Fig. 153.—Interior of the temple of Ellora. (G. Le Bon.)

In the North East of India, the temple consists of one or more rectangular courts and is entered by a pronaos with a curvilinear pyramid above it.

The most ancient and most important temples are in the Province of Orissa, *Bhuvaneshwar*, *Jagannath*, *Kanarak*, etc. They are built entirely of stone and date from the V. to the XIII. c. A.D.

The great temple of *Bhuvaneshwar* (VII. c. A.D.) is one of the most characteristic examples (Fig. 149); the gigantic mass, in the shape of a bulb channelled with huge ribs, is majestic in appearance, but gives the impression of an indestructible mass of materials indiscriminately heaped together.

In the district of *Rajput* (i.e. country of the Raja or Sons of a king) at *Khajuraho*, in the ancient capital now deserted, there still exist about forty temples, some of which belonging to the X. c. A.D. are of immense size and are considered to be amongst the most beautiful in India, both on account of their architecture and the amazing profusion of plastic ornament with which they are decorated (Fig. 151). Contrary to custom, their plan shows a slight variation from the primitive type, being in the shape of a double cross, owing to the lateral tabernacles through which alone the light penetrates to the interior of the temple. Both without and within they are covered with hundreds of statues about three feet high, scattered over walls and columns and crowded together in most amazed disorder; but vibrating with the most intense and manifold life (Fig. 150).

On Mount Abu, at a height of about 5400 feet, rise two white marble temples of the XII. c. A.D., rectangular and filled with many little chapels. They are approached by a vast porch with a stratiform cupola, supported by forty-eight piers also swarming with an exuberant wealth of sculpture (Fig. 152).



Fig. 154.—Brahminical high relief in the temple of Ellora. (Wütrmann.)

In Central India are the unique and marvellous cave temples of *Elephanta* and *Ellora*, which, in the shape of their piers (especially those with depressed spherical capitals), breadth of style, and the noble plastic simplicity of their statues, afford unexpected analogies with the temples of ancient Egypt. The temples of *Elephanta* belong

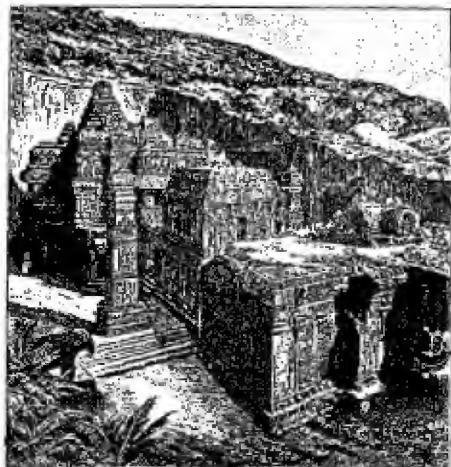


Fig. 155.—The temple of Kailasa at Ellora. (G. Le Bon.)

to the VIII. c. A.D., those of *Ellora* extend over a large period from the VI. to the IX. c. A.D.

There are thirty temples at *Ellora*; hewn in the rock at several levels and supported by massive piers, magnificently sculptured, and adorned with statues of a noble and impressive style, but, for us Europeans, strange in conception and fantastic in type (Figs. 143, 154, 155).

But amongst these temples that of *Kailasa* of the IX. c. (Fig. 155), dedicated to Siva, offers one most noteworthy characteristic; it is not entirely a cave temple, one part of it being composed of apparently isolated monoliths which stand in the square or court of entrance. They do, however, by means of their base, form an integral part of



Fig. 156.—*Gopuram* of the pagoda of Madura.]
Side-view.

known as *Gopurams*. The *Gopuram* is a pyramid peopled from top to bottom by innumerable sculptures, unequal in execution, and of various materials, stone, cement, terra-cotta (Figs. 148 and 156).

These temples were erected between the VIII. and XVII. c. at *Madura*, *Sri Rangam*, *Tanjore*, etc. In those at *Madura* and *Sri Rangam* the piers in the interior are formed partly of

the rock out of which the cave temple was hewn, for they are in reality only masses of the mountain itself, which was excavated above them, and all around.¹ These monoliths, still adhering to the mountain or rock below, form a little temple surrounded by chapels, obelisks, elephants, and fantastic beasts; the little temple is ninety feet high and is entirely peopled, outside and in, by a world of divinities, obscene women, sirens, giants, fearful beasts and monsters.²

In the South, the temple or Indian pagoda assumes a fresh character; it rises in the midst of several rectangular concentric enclosed spaces, of vast dimensions, into which one penetrates, one after another, through a series of doors, admitting to each enclosure. Save in a few exceptional cases, as at *Tanjore*, the really monumental part of the building is not the actual temple, but the separate portals,

¹ As the Indians had already done in Asia Minor, vol. i. p. 75 ff.

² We follow the order observed by Le Bon in his topographical classification of Indian monuments.

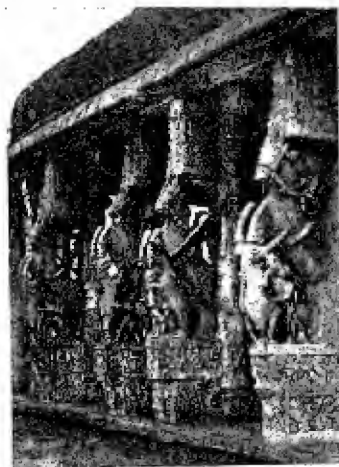


Fig. 157.—Piers in the interior of the great pagoda of Sri Rangam.
(G. Le Bon.)

sculptures in the round, almost isolated from the mass of the piers themselves, and representing horsemen on winged horses, monsters rearing on their hind legs and entangled with other smaller monsters, elephants, dogs, etc., fearful and awe-inspiring warders of the corridors and naves of the temples (Fig. 157).

At *Rameswaram* in the interior of the pagoda (XVII, c.) is a corridor flanked by piers, about 630 feet in length; this perspective of receding piers and the length of soffit produce a stupendous effect.



Fig. 158.—Agra. General prospect of the *Taj*. (Rousselet.)

CHAPTER IV.

ARABO-INDIAN ART.

FROM the seventh century onwards the Arabs had made inroads upon India but it was not till the eleventh century that they effected a real invasion, when, under the leadership of Mahmud of Ghazni from 1001 to 1026 they occupied the northern part of the peninsula. The successors of Mahmud extended their empire over a far wider area, and maintained it for seven centuries (including the period of the Great Moguls—from the beginning of the sixteenth to the beginning of the seventeenth century).

Whilst all earlier invaders, Arians, Mongols, Persians, Greeks, had been absorbed by the people and civilisation of India, the Arabs, with their cult of Islam and the vitality of their race, succeeded in establishing the religion and civilisation of Islam in one part of India at least. In the domain of art, however, their influence was partial and limited. It is true, indeed, that they brought about the acceptance and practice of the Arab style here and there in the peninsula, and even in regions where their political rule did not extend; but it is also true that they in their turn were still more profoundly influenced by Indian Art, so that the buildings erected by them in the Indian territories under their rule do not afford merely a fresh variety

of Arab Art as in Persia, Egypt, Spain, etc., but an altogether new form of art which is known as Arabo-Indian.

Arabo-Indian Art is, in fact, a happy blending of Arabian, Arabo-Persian and Indian elements in a new, blithe, delightful style. Its monuments fall into two groups, Arab monuments proper and Mongol monuments.

ARAB MONUMENTS.

The Arab monuments cover a period of 500 years, from the end of the twelfth to the end of the seventeenth century, and whilst preserving certain characteristics of style in common, show also various local divergencies.

Examples :—

The most ancient are those of which the ruins still exist at Delhi, (*ancient Delhi*):¹ the great tower of the *Kutab*, the arches of the mosque, the tomb of the Emperor *Altamsh*, and the pavilion of *'Ala-ud-din*.

The great tower of the *Kutab* (Fig. 159), begun in 1199, is an immense cylindrical pyramid of five storeys with balconies; it is 73 metres high, built entirely of stone and decorated with bands of ornament composed of geometrical figures and inscriptions in Arabic characters.

The arches of the Mosque of the *Kutab* (Fig. 60) begun in the thirteenth century, already show, in their decoration, some of the characteristics of the Indian style of ornament. So also do the tomb of *Altamsh* and the pavilion of *'Ala-ud-din*, built in 1310, whose arch of entrance shows a slight tendency towards the horse-shoe narrowing.



Fig. 159.—The great tower of the *Kutab* in ancient Delhi.

¹ At Delhi are monuments belonging to three different periods :—

- (1) A few remains prior to the Arab invasion.
- (2) Monuments of Arab rule, early thirteenth century.
- (3) Monuments of the Mongol period, sixteenth to seventeenth century.

At *Bijnapur*, an ancient capital, now in ruins, the interior of the great sixteenth century mosque consists of a magnificent structure of groups of piers connected by great Persian arches.

The *Mektar Mahal* of the sixteenth century, is a pavilion or kiosk with small polygonal minarets, forming part of the building, then rising above it, and surmounted by globes tapering off into a point.

The mausoleum of the Sultan Mahmud of the early sixteenth century, one of the vastest mausoleums in the world, is a building 60 metres square, surmounted by a great bulbous cupola, rising to a height of 60 metres from the ground, and thus higher than that of S. Sophia at Constantinople. The four minarets are polygonal here also, and end in a circular covered loggia with a bulbous cupola.

At *Gauw*, the ruins of the two mosques are still adorned with decoration in the Indian style and of amazing richness.

At *Hyderabad*, a city of the sixteenth century, which, however preserves the characteristics of a mediæval Arab city, the great gate of Char-Minar is designed on the plan of the old Roman fortified gateways, in a square, with an inner court; its architecture is, however Arab.



Fig. 160.—Arches of the mosque of the Kutab in old Delhi.

MONGOL MONUMENTS.

The Mongols, under the leadership of Baber, invaded India soon after 1517, and occupied the north and centre, over which they ruled for more than two centuries, leaving behind them monuments in a modified Arab style which they had brought with them from Persia (Arabo-Persian) and which, under the influence of Indian Art, took on new architectural and decorative forms, resulting in a distinctively new art, more splendid and enchantingly picturesque in effect.

In the Mongol buildings we admire above all the harmony of the masses, the imposing grandeur of the bulbous cupolas, the elegant proportions of the polygonal minarets surmounted by a loggia and a small polygonal depressed cupola, the graceful little kiosks or pavilions (also with loggia and cupola, which break the monotony of the masses and of the great walls of the building), the brilliant decoration of the outer walls with tiles of enamelled terra-cotta, and of those of the interior with incrustations of marbles and precious stones.

The arches of the Mongol buildings are of the Arabo-Persian type — sometimes polybate; the huge windows have shutters of marble, perforated with a graceful and fantastic design truly Indian in spirit.

Examples :—

At *Agra*, the finest and most famous Mongol monuments are :—

The fortress of *Akbar*—begun in 1571.

The *red* palace.

The mosque known as *the Pearl*; one of the inscriptions in the interior says: *from the creation of the world there was never seen a monument of so great beauty.*

The mausoleum of *I'timad-ud-daulah*, completed in 1622.

The *Taj*, a mausoleum begun in 1630 by the emperor Shah Jahan, to receive the body of one of his wives. Twenty thousand workmen were employed on it for seventeen years. It stands in a garden adorned with great marble basins. It is the best known and most admired Arabo-Indian monument (Figs. 158 and 161).

At *Secundra*, the marvellous mausoleum of the Emperor Akbar, in which the influence of the Indian style is still more strongly felt. Its front aspect is that of a series of pavilions, mounting up step by step in

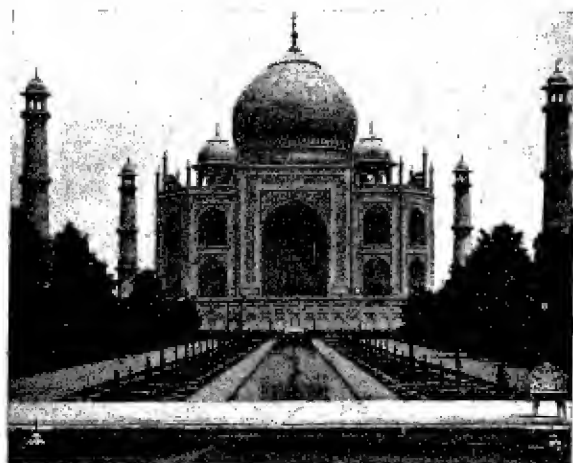


Fig. 16r.—Agra : the Taj Mahal.

terraces, and piled one above the other so as to form a pyramid. Upon the topmost terrace lies the sarcophagus, open to the sky, and behind this may still be seen a pier or base of a pillar, on which was kept the famous Koh-i-Nur diamond—the most precious diamond of the Mongol kings.

At *Fatehpur*, the immense mosque, 168 metres long by 143 broad. Its porch, in the Arabo-Indian style, is a building in itself, like the Indian *gopuram*.

At *Delhi*, magnificent monuments, especially on account of their decorations :—

The mausoleum of the Emperor Humayun, built in 1555 in red limestone with incrustations of white marble.

The palace of the Mongol kings, in the same materials.

The great mosque resembling the Taj.

The influence of Arab Art, as we have already seen, made itself felt in districts not under Arab rule, for example in *Nepal*. In a few districts of India which retained their

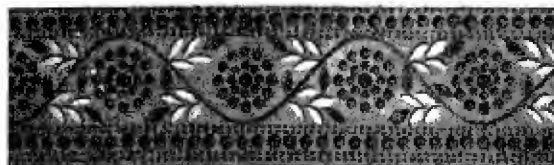


Fig. 162.—Border of Indian woven stuff. (Owen Jones.)

independence, we find not only Arab mosques built by the followers of Islam, but even palaces built by the Indians themselves in the Arab style.

Examples at Mahoba, Gwalior, Madura, Khajuraho :—

At *Madura*, the palace of Tirumala-Nayak of the seventeenth century, the most noteworthy palace in India, in which, with the exception of the statues and monsters which are Indian in conception and style, the whole of the architecture and ornamentation is throughout in Arab style.

It is only in modern times that European art has been able to add to its store of beauty from Arabo-Indian monumental art; but the wealth of decorative ornament, the magnificent products of the minor Arabo-Indian Arts have always been known to the West, thanks to international commerce. It would be impossible to discuss their influence on Western Art without overstepping the limits of our elementary course, and allowing undue preponderance to one period over another; but a brief notice of it was indispensable. The few illustrations we have been able to give, may serve to show its originality and beauty and the importance of its influence, even though considerably limited and only fitfully exercised, on the minor arts and decorative ornament of the West.



Fig. 163.—Indian inlaying on metal. (Owen Jones.)



Fig. 164.—Border of Indian woven stuff. (Owen Jones.)

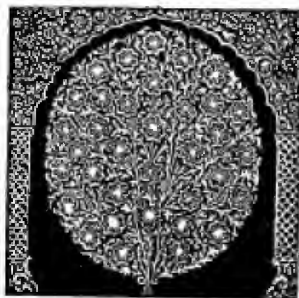


Fig. 165.—Indian inlaying on metal. (Birwood.)

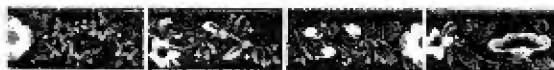


Fig. 166.—Painted ornament on Indian casket. (Owen Jones.)



Fig. 167.—Indian embroidery. (Owen Jones.)



Fig. 168.—Indian inlaying. (Owen Jones.)

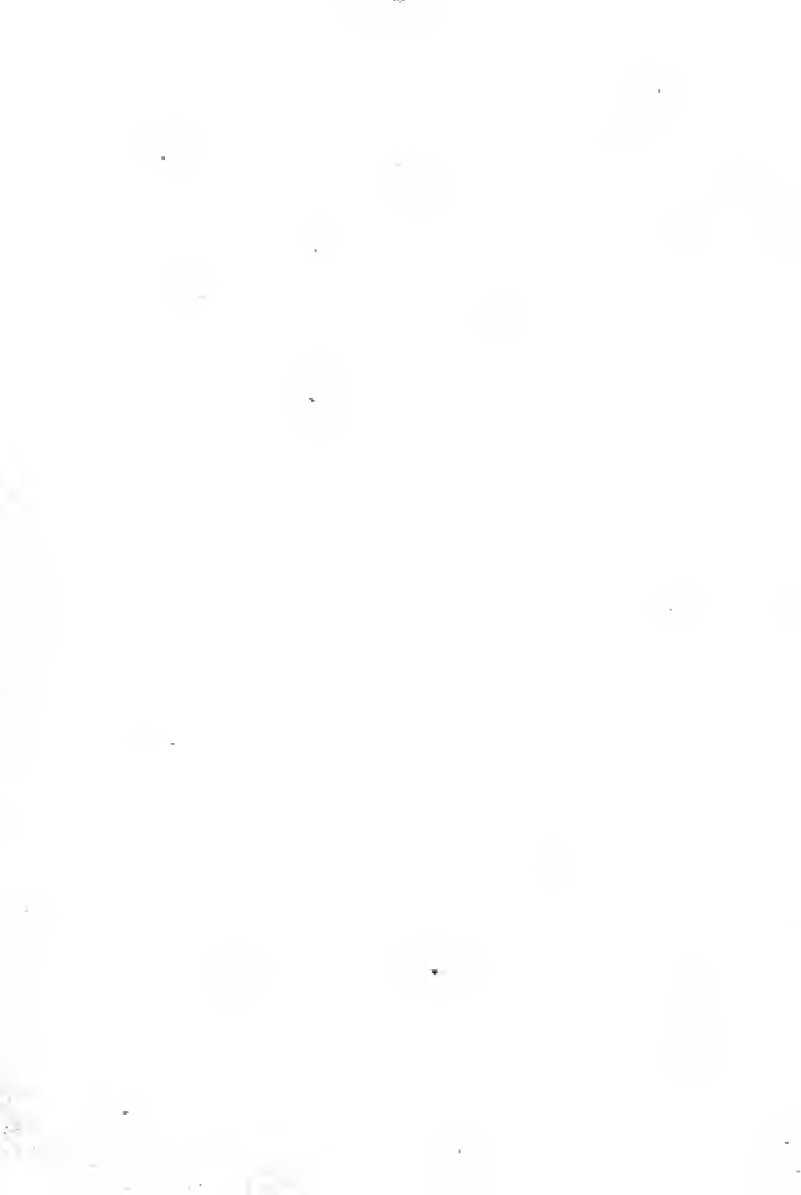
CONCLUSION OF THE NEW ART OF THE EAST.

The new art of the East blossomed, then, in Byzantine, Arab and Indian Art (neo-Brahminical and Arabo-Indian) and once more astonished the world with its creations, now profound and imposing like the basilica of S. Sophia, now full of grace and enchantment like the palaces of Granada and Seville, or again, sparkling as the mosaics of Ravenna, or bewitching as the later Indian works. It further rescued the artistic heritage of the ancient Eastern and Greek world, cherished it and developed its resources, during the centuries in which the West was exhausted by internal strife; and, when she at length arose to new life, entrusted to her the treasure it had thus put out to interest. Thanks to this precious heritage, the West was able to turn once more to art and to go forward with fresh strength under the inspiration of new ideals.

We must now glance at the development of art in Italy and north of the Alps, from the fifth to the eleventh century. We shall then divide our treatise into two parts; first we shall deal with Romanesque and Gothic north of the Alps till the end of the fourteenth century; and lastly with that of Italy.

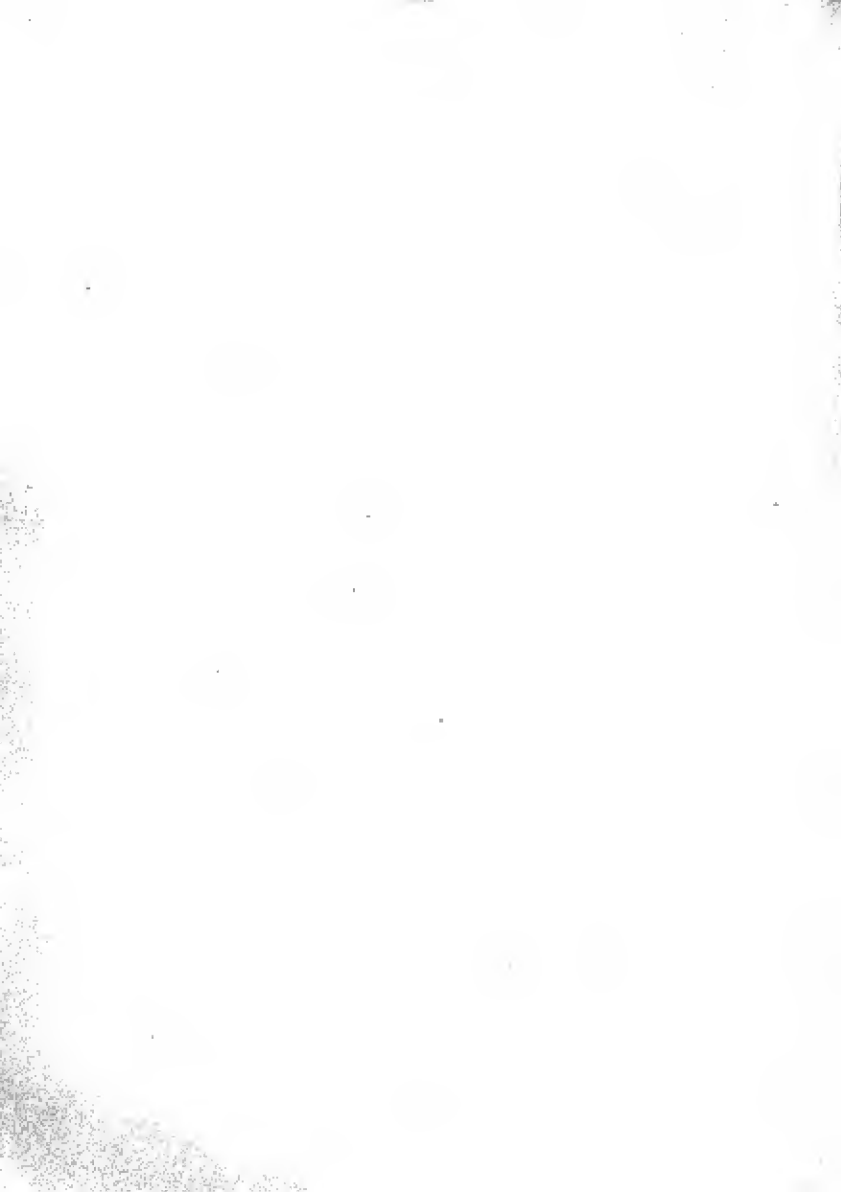


Fig. 169.—Indian embroidery. (Owen Jones.)



BOOK III.

Western or European Art.



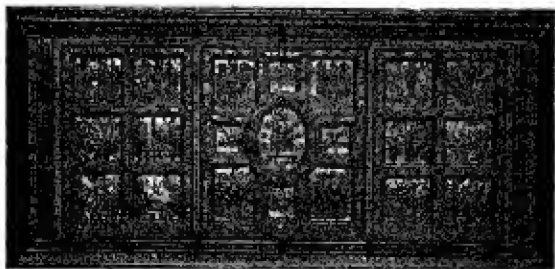


Fig. 170.—The altar frontal (pallio) in the Basilica of S. Ambrogio at Milan. (Phot. Brogi.)

CHAPTER I.

CAROLINGIAN ART.

IN the chapter devoted to the so-called *Constantinian* basilicas, we saw how notwithstanding the depressed state of Italy and the first inroad of invading barbarians, art, under the reviving influence of Christianity, blossomed for more than two centuries, chiefly at Rome and Ravenna, i.e. from the time of Constantine till the beginning of the sixth century.

But after this time, there came a time of general exhaustion—wars, sackings, famine, the invasion of the Lombards,¹ thrust Italy into even lower depths and art shared the general barrenness and impotence. At Rome, however, its spark was still kept alive by the popes, and now and again the demand for Byzantine Art enabled them to supply it with fuel; so that it was from Rome herself that, dating from the seventh and eight centuries, art arose to new life and shed its lustre not through Italy alone but also north of the Alps, especially in France and Germany.

¹ The Lombards in Italy, 570-774; Charles the Great in Italy, 774-814; his descendants Kings of Italy, 781-887.

In these two great tracts of country the fusion of the original peoples with the invaders had proceeded more rapidly and easily than in Italy, not only because some time had already passed since the final invasion but still more on account of closer race-affinities. It was not long, therefore, before new peoples were formed, amongst whom, about the eighth century, the first stirrings of art began to make themselves felt.

The period of time which elapsed between the beginning of the sixth century and 1000, constitutes for the art of mediæval Europe a period of transition, remarkable for one early revival of art in the last two centuries, *i.e.* from the time of the Carolingians; and the art of that period is in fact known as Carolingian. It is still poor in itself; there is not much to attract us in it, but it contains the germs of mediæval art in Europe.

Thus Rome is still the great centre from which the new art takes its start, or rather, we should say, it is the centre from which the initial artistic impulse went forth that was to fertilise the new art north of the Alps.

North of the Alps the development was brought about through the elements of Classic and Constantinian Art received from Rome, and the Roman and Byzantine elements that had survived in those regions.

Another more modest, but not unimportant, development soon took place in the valley of the Po, where the ancient guild of Lombard builders and sculptors, assimilating the fresh artistic impulse from Rome and that which they had already received from Ravenna, above all, studying afresh the architectural and plastic work in Ravenna, fashioned the Lombard style of architecture and decoration in vogue during the Carolingian period in Northern Italy and in certain parts of Tuscany.

To these two factors, Christian Rome¹ and Lombardy, we must now add a third, which was to exercise an ever

¹ Henceforward when we speak of Roman Christian, or even simply of Roman Art, we shall mean the art of the mediæval period; the term "classical" we shall reserve for antique Roman Art.



Fig. 171.—Mosaic in the apse of S. Agnes *fuori le mura*, Rome.
(De Rossi.)

growing influence, the new Franco-Germanic element, which brought with it new and vital energy, aspirations, and ideals, as it were a fresh strain engrafted on the old. This was the impelling and guiding force of the art which was finally to create the Gothic cathedrals with their sculptured ornament and painted glass.

(a) ITALY

In *Rome*, the architectural works carried out under papal direction—whether it were the restoration and reconstruction of churches erected in the Constantinian period, or the construction of new religious buildings, were still altogether in the style of the Constantinian basilicas.

Very few, however, of the new churches were built with the square atrium in front; the majority had only a *pronaos* or narthex attached to the façade. If the new church formed part of a monastic building, the atrium was added, but along one of the sides (generally on the right as we

look towards the façade) and as a connecting link between the various parts of the monastery.¹



Fig. 173.—Pope John VII.
Fragment of mosaic.
Rome. Lateran Museum.
(De Rossi.)

Towards the end of the eighth and beginning of the ninth century, when bells were coming into use, the first campaniles were erected in Rome, of which, it is true, only a few traces are now left, but which we know to have been built on the square.

In the decoration of the churches, the popes still maintained a certain degree of pomp, enriching them, above all, with mosaics. But the Roman artists had ceased to be more than artificers, and artificers of the most inferior kind; not only do they habitually repeat the subjects of the mosaics of the preceding centuries, but they even reproduce the individual figures, unrelated to their surroundings, and always indifferently executed; a few persons only, in a vast space, tall and lank, planted like posts at regular distances from each other (see for example the mosaics of the apse in the churches of Sant' Agnese (Fig. 171), Santa Prassede, San Teodoro, and those in the oratory of San Venanzio near to the Lateran Baptistery (Fig. 172).

¹ As we noted earlier, in the chapter on Byzantine Art, monasticism began among the solitaries or Anachorites of the Thebaid.

In the East, S. Basil, in the fourth century, was the first to organise it and draw up a rule: the convents of the Byzantine empire and the Byzantine convents in Italy belong, therefore, to the order of S. Basil.

In Italy it received a rule from S. Benedict (born at Norcia in Umbria about 480, died about 540), who first founded twelve small convents at Subiaco in the valley of the Aniene, and later in the valley of the Liris (Campania) his celebrated convent at Monte Cassino, one of the principal centres of mediæval culture, and the parent of the countless other convents throughout the West.

But the Italian instinct for realism comes out in a few heads of popes and donors, which, as portraits, must have been done from the life or at least have owed something to it, and are thus slightly superior to the others, as for instance, the portrait of Pope John VII.,¹ originally in the mosaic in the ancient oratory of the Pope himself (705-707), in the basilica of the Vatican, and now in a fragmentary condition in the Vatican Vault (Fig. 138).

In a time of such artistic decadence the popes were obliged to have recourse to Byzantine artists, and it is only in the decorations that were executed with their help that we find some ray of art. Thus, thanks to their aid and instruction art began somewhat to revive. The chapel of San Zenone in Santa Prassede possesses the best specimens of the art of that period in Rome; noteworthy, too, are the frescoes of the original church of San Clemente, now underground, amongst which we would call attention to the composition of the Ascension, which is extraordinarily full of life for a work of that period.

Christo-Latin in conception, but Byzantine in style, is the mosaic figure of the Madonna, originally in the above-mentioned oratory of Pope John VII., but now removed to the church of S. Mark's in Florence. In the East, after the Council of Ephesus, the Madonna was represented as a virgin-queen; in the apses of the Roman churches, however,



Fig. 172.—Detail of mosaic of apse in the oratory of S. Venanzio. Rome, Lateran Baptistery. (De Rossi.)

¹ In this portrait the pope has the rectangular nimbus behind his head, which in the Roman paintings and mosaics of the eighth century was used to distinguish the righteous, whilst yet alive, from dead saints.

she was represented with the crown and jewels of a queen, but still in the attitude of an *orante*.



Fig. 174.—The Madonna *orante*. Florence, Church of San Marco. (De Rossi.)

An advance in style, due to the influence of Byzantine Art, is to be seen in the distinct groups of genuine Byzantine paintings on the walls of Santa Maria Antiqua in the Forum, excavated a few years ago (1900-1901) behind the ruined temple of Castor and Pollux on the slopes of the Palatine Hill. We must make at least a brief mention of them.

The paintings are in fresco and in some parts three layers have been superimposed one above the other. Of the eighth-century paintings belonging to the Roman group under Byzantine influence, executed under Popes John VII. (705-707), and Zacharias (741-752), the most noteworthy is the Crucifixion in the chapel to the left of the apse, in a square niche high up on the wall above the altar (Fig. 175).

The Redeemer wears a blue, sleeveless tunic reaching almost to his feet, which are nailed separately to the cross: on his right stands the Madonna, and close by him Longinus piercing him with the spear; on his left is a soldier offering him the sponge soaked in vinegar at the end of a reed, and, further off, S. John. Above the cross is the sun veiled in red and the moon veiled in green. On the sides of the niche is a palm-tree laden with dates.

Of the paintings in Byzantine style the most important is the series covering the whole lower level of the wall in the left aisle.

In the middle sits the Redeemer enthroned, making the Greek sign of blessing. On his left are grouped nine saints and doctors of the Order of S. Benedict, the

patriarchs of monasticism in the East and West. Hence it is more than probable that these and other similar paintings were executed by monks of the Order of Saint Basil, who had sought refuge in Rome from the persecutions attending the Iconoclastic Controversy, and to whom this church and the neighbouring dwelling were granted (Bertaux).

Out of this mixture of Roman (Christo - Latin) and Byzantine elements, arose the style which prevailed in Rome during this period, dating from the eighth century, and which from Rome spread through Europe under the incentive of Charlemagne and by the special agency of the Benedictines, a style which we find, in fact, in the Carolingian miniatures and ivories of the Western schools of Europe, though animated by a new breath of life.



Fig. 175.—The Crucifixion. Fresco in S. Maria Antiqua, Rome. (Phot. Anderson.)

The Benedictines carried this style into Southern Italy, and from their great convent of Monte Cassino¹ it spread into the convents belonging to the same Order scattered throughout Europe, by means of the largely cultivated art of miniature painting.

¹ Of the famous convent of Monte Cassino, which was destroyed by the Saracens, nothing remains that goes back to the Carolingian period; but, by good fortune, the crypt and one chapel still exist belonging to another Benedictine convent, likewise destroyed by the Saracens, the abbey of S. Vincenzo at the source of the Volturno, and in these, frescoes have been preserved dating from about 830, the direct outcome of Roman painting of the seventh and ninth centuries, as is shown by comparison with the subterranean church of S. Clemente and with Santa Maria Antiqua (Bertaux).

Ravenna, which was gradually declining during the whole Carolingian period, can offer but few characteristic monuments; the ruins of the church of *San Vittore* belonging to the second half of the sixth century, with



Fig. 176.—Ravenna. Campanile of S. Apollinare in Classe. (Rivoira.)

T-shaped piers for the purpose of supporting the transverse arches raised above the side aisles as well as the longitudinal arches of the nave:

The so-called *corpo di guardia* or new front added to the palace of Theodoric in the eighth century, in which we may note: (1) The great concave, arched niche

above the entrance, which we find in several of the doorways of the Lombard churches: (2) The decoration of the sides with a loggia or pensile gallery, as in Diocletian's palace at Spalato; the cruciform vaulting of the inside gallery on the ground-floor, supported by arches resting on brackets projecting from the walls (Rivoira):

Cylindrical campaniles, though on a square ground plan, probably imitated from the staircase-towers of the church of San Vitale in Ravenna itself. The first was built close to the basilica of Sant' Apollinare nuovo between 850 and 876; that of S. Apollinare in Classe is of later date (Fig. 176).

In *Northern Italy* during the Carolingian period we find the architectural style of Ravenna, the Carolingian or Italo-Byzantine style of decoration, and the architectural style of the Lombard masters.¹

The *Ravennese* style spread from Torcello and Grado to Bagnacavallo, to Bologna and even to Zara in Dalmatia, at times acquiring Byzantine elements—at times even

¹ There is no Lombard style proper; the Lombards in Italy everywhere appropriated the local art.



Fig. 177.—Torcello. The Duomo and Santa Fosca. (Ongania.)

Arab elements, as in San Donato at Zara, Santa Fosca at Torcello and the *rotonda* of S. Thomas in *Limine* (Almenno-Bergamo). At Torcello the Duomo and the (save for the apse) concentric church of Santa Fosca (Fig. 177), are evidently under the direct influence of Ravenna, though in the latter the outer porch has stilted arches of the Arab type.

The *Carolingian or Italo-Byzantine style of decoration* prevails in northern Italy (from Cliviale to Milan, Pavia, Ravenna), but it is also found here and there in Central Italy and even in a few parts of Southern Italy (especially at Capua). It is composed of twining ribbons and reeds, vine garlands, strings of caulicoles, roses, animals and monsters, in low relief, very slightly modelled (Figs. 178 and 179). In its essentials it is the style which had already appeared in the debased Roman period and the period of the Constantinian basilicas, enriched by Byzantine elements and elements of the so-called barbaric style, *i.e.* of the Græco-Oriental-Roman style of ornament of the



Fig. 178.—Ciborium in S. Giorgio of Valpolicella. (R. Cattaneo.)

debased period, as it had been developed by the northern barbarians, who had received it before the invasions.

The predominance of Byzantine elements in this style, especially in the Venetian estuary, where it attained to a certain distinction, permits us to apply the name *Italo-Byzantine* to it as well.

We also find it employed in various of the minor arts used in architectural decoration; on architraves, posts, and arches of doors, on friezes, slabs of parapets and screens, on capitals, sarcophagi and ciboriums.

The ciboriums are all of one type, whether we consider the fragments found at Rome, Bagnacavallo, San Giorgio di Valpolicella (Fig. 178), Cattaro, etc., or those still standing above the altar as at Ravenna in the church of Sant' Apollinare in Classe (Fig. 180); four pillars supporting circular arches with a flat roof. The ciborium of S. Pietro in *Toscanello* has, however, a pyramid-shaped roof.

The most important remains of this art are at Cividale, in Friuli.¹

The font for baptism by immersion, generally called the baptistery of Callistus, is an octagonal structure open at the sides (Fig. 181), designed by the patriarch Callistus in, or soon after, 737; it is now in the Duomo, whither it was brought in the seventeenth century. At the time of

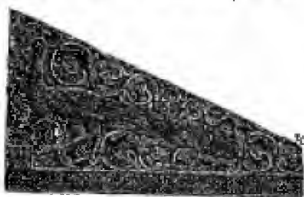


Fig. 179.—Fragment of ambon (?) from the Church of S. Salvatore at Brescia. (R. Cattaneo.)

¹ In the museum at Cividale is preserved the tomb of Duke Gisulph (?), barbarian jewelry, bronze clasps, iron weapons, and bosses of shields, etc.

its removal it was "restored," and a parapet was added consisting of *plutea* or slabs sculptured in a similar style (in certain respects more advanced), but probably brought from elsewhere.

The capitals of this structure, and yet more the carving of the archivolts, like the carving on the altar dedicated to Duke Pemmo by his son King Rachis (744-749), now in the church of S. Martin, and the fragments partly in use, partly walled in, in the little church of Santa Maria in Valle¹ bear witness to the state of decadence and barbarism into which art had fallen under Longobard rule.

The stylistic characteristics of the decorative works at Cividale under the Longobards are an invaluable aid in the recognition of contemporary works, such as the few remains at Pavia, Monza, Brescia, etc., and especially in ascertaining the capitals, fragments, etc., of the ancient church of Santa Maria Aurora at Milan (now in the archaeological museum at the Castello Sforza) and distinguishing between those of the eighth and ninth centuries, a question of considerable importance in determining the beginnings and the development of vaulted buildings in Lombardy.

¹ This little church or temple, which used to be attributed to the eighth century, is now held to belong to the end of the ninth century; it was certainly not till after 1000 that it was enriched by the six imposing statues of saints in stucco and the splendid archivolt ornamented with vine-garlands, statues and archivolt alike being altogether in the style of the Byzantine Renaissance.



Fig. 130.—Ciborium in S. Apollinare in Classe, Ravenna. (Rivoira.)



Fig. 131.—The baptismal font of Callistus at Cividale. (Rivoira.)

The architectural style of the Lombard masters.—Dating from the eighth century, in the district of Lombardy and also north of the Oglio at Brescia, Vicenza, Verona, and in certain parts of Piedmont, and again, south of the Apennines, in Central Italy, in and around Lucca, in the neighbourhood of Pisa, at Florence and even at San Pietro di Toscanella (in the district of Viterbo), growing up in isolation like exotic plants, we still find churches and ruins of churches of a uniform character, both in the structural plan and technique and in their architectural and decorative details.

This style of architecture, in which the influence of Ravenna predominates, but which also bears clear traces of the style of the Constantinian basilica, and even more of the Roman traditions of building in the debased period—this style, which already has a uniformity and characteristics of its own, is peculiar to the Lombard builders and decorators. They are commonly called the *Comacini Masters*, as if they all belonged to the shores of Lake Como, but in reality they came from the various regions round the lake and from the Lombard mountains, which abounded in materials adapted to building and sculpture; they formed themselves into guilds according to a practice common amongst the Romans. At the break-up of the Roman Empire and the disruption caused by the barbarian invasions, they had preserved the integrity of their guilds, as appears from the edicts of the Longobard kings, and they had also rescued the traditions of the Roman technique of building, though they, too, naturally shared in the decay of art and in its new evolution.

The continuity of this profession and craft from generation to generation, from the most remote times even down to our own day, a temperament susceptible to every fresh artistic advance, a faculty for assimilating and, at the same time, adapting themselves to exigencies of climate, customs, and available materials—have at all times rendered the Lombard builders and sculptors—wanderers *par excellence*—admirable artists and artificers, remarkable for skill and dexterity, practical ingenuity, and happiness of invention. They have, however, always excelled more in execution than invention; masters of traditional technique,

yet easily adapting themselves to new surroundings and submitting to their influence; they even submit to the influence of the new styles formed by their own pupils in other districts, assimilate them in their turn, and proceed to spread them abroad again on their pilgrimages.

The Carolingian buildings which we recognise as the work of the Comacini masters, and of which numerous remains exist in Lombardy and various other districts of North and Central Italy, are modified ancient basilicas and sometimes completely new buildings which have the following characteristics in common:—

One or three aisles, and one or three semicircular apses, approached by a depression or barrel-vaulted square space.

Aisles divided by pillars or pillars and piers alternately; simple square or T-shaped piers.

Longitudinal arches, and occasionally, especially with T-shaped piers, transverse arches as well.

Wooden rafters, supporting the roof, visible in the interior.

Apses with perfect vault or *half-cup* in masonry.

A crypt under the presbytery divided by rows of small pillars which support the cruciform vault.

High, narrow, round-arched windows with deep recesses, doorways with a relieving arch.

Exterior adorned with blind arches alternating with buttresses; small arches on corbels and strings of *saw-tooth* bricks (Fig. 182).

On the façade a row of little arches following the slope of the roof like steps.

The vault or half-cup of the apses lightened by *oven-mouth* openings (*bocche di forno*) visible outside and below the line of the roof (Fig. 182).

A style of ornament similar to that recorded above, wreaths

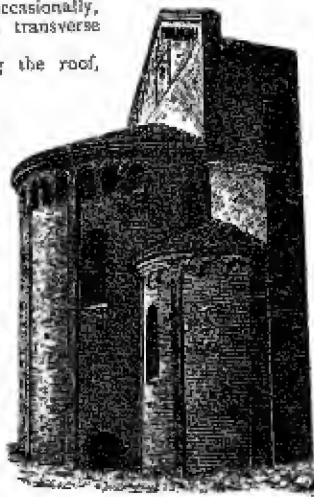


Fig. 182.--Apses of the Basilica of S. Vincenzo in Prato at Milan. (R. Cattaneo.)

of bows or branches, vine-tendrils, caulicoles, roses, leaves, beasts, and monsters.

Capitals which tend to depart more and more from classical models, and to assume a general basket shape, decorated with the style of ornament noted above (Figs. 183 and 184).

The basilica of S. Vincenzo in Prato at Milan (Figs. 182 and 185), those of Agliate (in the Brianza), of Galliano near Cantù and that of San Salvatore at Brescia, and, in Tuscany, la Pieve di Arliano near Lucca, the most ancient parts of S. Pietro in Grado, near Pisa, and of S. Pietro di Toscanella in the province of Viterbo, are the best preserved examples of this style of architecture.



Fig. 183.—Capital in the Baptistery of S. Satiro at Milan. (R. Cattaneo.)



Fig. 184.—Capital of ciborium in the Basilica of S. Ambrogio at Milan. (R. Cattaneo.)

Examples of concentric buildings in the same style are the *rotundas* of Almenno and Brescia¹ and the baptisteries of S. Satiro² at Milan (Fig. 186), of Agliate, of Biella (Fig. 187), and of Galliano. The two last, of the end of the tenth and the beginning of the eleventh century respectively, show the development of the concentric type of San Vitale and an attempt to solve the problem of vaulted roofs.

¹ In order to understand the form and construction of the great *Rotonda* of Brescia it will be well to bear in mind: the mausoleum of S. Costanza (IV. c.), the *Rotonda* of Theodorici at Ravenna (VI. c.), San Vitale at Ravenna (VI. c.), the Palatine Chapel at Aix-la-chapelle (end of VIII. c.), San Donato at Zara (IX. c.), till we come to the *Rotonda* at Brescia (X.-XI. c.).

² Of the baptistery of S. Satiro at Milan the interior alone remains: the exterior has been hidden by a Renaissance facing. The campanile, built at the same time as the baptistery, belonged like it to the basilica erected in the ninth century, but pulled down at the end of the fifteenth century to make room for the new one by Bramante, in which the main block of the original building was modified.

The number and importance of the ninth and tenth century buildings in Lombardy are a direct outcome of the reviving prosperity of this district, which began to attain to independence under the rule of its archbishops.¹



Fig. 185.—Milan. Basilica of S. Vincenzo in Prato.

The *Basilica of S. Ambrogio* at Milan, built between the end

of the eighth and beginning of the ninth century, was first enlarged by the reconstruction of the central apse, which was carried further back, a square space in front of it, and the addition of two smaller side apses.² The three apses and their approaches are still in existence. It is still a much debated question whether the front part of the church, consisting of the three aisles, was built at

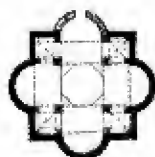


Fig. 186.—Plan of the Baptistry of S. Satiro. (Rivoira.)

of the three aisles, was built at

¹ The most famous are: Engelbert II. of Milan, 824-860; Anspert of Biassono, 869-881.

² In 783 the Benedictine Order settled near the basilica and was admitted to the temple service by Archbishop Peter at the same time and on the same footing as the secular clergy. The need of enlarging the choir and transferring it to the apse occasioned the demolition of the old apse in the time of Bishop Ambrose and its reconstruction further back, approached by the new open space.



Fig. 187.—Baptistry of Biella. (Rivoira.)

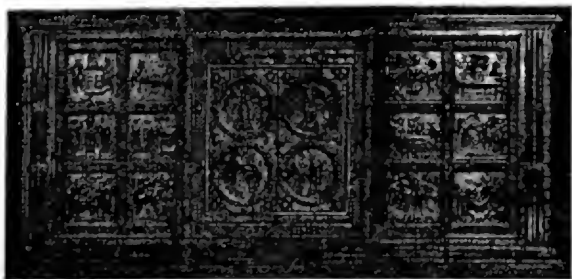


Fig. 188.—The altar cover (pallio) in the Basilica of S. Ambrogio at Milan. Side facing apse. (C. Romussi.)

the same time or whether it was rebuilt or at least recommenced.¹ Besides the three apses the celebrated pallium of the high altar at all events belongs to the time of this same archbishop and is the monument *par excellence* of European Carolingian Art.

The cover (pallio) of the high altar presented to the basilica Ambrosiana in Milan, in the year 835, by Archbishop Engelbert, the work of a certain Volvino, covers all four sides of the altar² and is wrought in sheets of gold, silver gilt, and pure silver, in relief and engraved, decorated with filigree gold, enamel, precious stones, cameos, and ancient cut stones (Figs. 170 and 188).

The front board is divided into three compartments; in the middle is Christ enthroned, between the four signs of the Evangelists and the Apostles; in the two compartments to right and left, each in six panels, scenes from Christ's life, from the Annunciation to the Ascension.

On each of the two smaller side pieces is a Greek cross surrounded by angels and the patron saints of Milan.

¹ We shall return to this point later on, when we come to consider the Romanesque period in Lombardy.

² The front and back are 2.29 m. long and 1.18 m. high: the sides 1.40 m. by 1.18.

The frontal facing the apse is also divided into three compartments; in the two compartments to right and left, scenes from the life of S. Ambrose are represented, as before in twelve panels; in the middle compartment are four medallions, the two upper containing the figures of the Archangels Michael and Gabriel, the two lower, two scenes of the greatest historical importance: S. Ambrose crowning Archbishop Engelbert, who is presenting the pall (a cubiform altar), and S. Ambrose, also crowning the artificer *Wolwinus Phaber*. A long inscription attests the donation.

In view of the above-mentioned decay of the art of sculpture, the excellence of the design, still distinctly classical in spirit, would appear inexplicable unless we knew from the texts that the goldsmith's art, and the art of sculpture in precious metals was carried on in the face of every vicissitude from Constantine's time onwards, receiving a fresh stock of life and energy from the extraordinarily perfect Byzantine goldsmith's art as it became known in the West. On the other hand, the naturalism, life and movement, which are remarkable features of this work, find a parallel in the most important miniatures of the Carolingian period, and are a contribution from the new French and German nations, which were just then emerging.

The ciborium, in the same basilica, above the pallium of Engelbert is still, like the three aisles, the subject of much controversy (Fig. 189).

It consists of four porphyry pillars with basket capitals, surmounted by eagles and a baldachin. The four faces of this baldachin, which are cuspidal in shape, are adorned with broad bands of foliage decoration, branching like candelabra, and with groups of figures in high relief.



Fig. 189.—The ciborium of the Basilica of S. Ambrogio, Milan.

(a) The Redeemer between S. Peter and S. Paul.

(b) S. Ambrose between S. Gervasius and S. Protasius who are presenting to him two Benedictine monks, one of whom carries the model of this very ciborium (Fig. 190).



Fig. 190.—One side of the baldachin over the ciborium of S. Ambrogio, Milan. (Phot. Achille Ferrario.)

(c) S. Gervasius venerated by two men.

(d) S. Protasius venerated by two women.

These reliefs, modelled in stucco, are gilded and partly coloured.

The four shafts of the pillars belong to the original ciborium of the basilica built by Saint Ambrose in the fourth century (for the reconstruction of this primitive ciborium, see Fig. 26).

The four capitals (Fig. 184) evidently belong to the ninth century.

The most lively matter of discussion is the age of

the baldachin,¹ several students assigning it now to the ninth century, and hence regarding it as the original baldachin belonging to Engelbert's ciborium. Others regard it as substituted two centuries later, i.e. at the end of the eleventh or beginning of the twelfth century; one undeniable fact is the similarity in style between these figures and the ivories of the Byzantine Renaissance, especially:

The Redeemer enthroned, tenth to eleventh century. Paris, Bibliothèque Nat.

The Madonna and Child enthroned, tenth to eleventh century. Rome, Stroganof collection.² *Christ crowning the Emperor Romanus and the Empress Eudoxia*, about 1068. Paris, Bibliothèque Nat.

The Great Mosaic, covering the whole shell of the vast apse in the same basilica, represents: The Redeemer

¹ Besides the publications of Mongeri, Dartein, R. Cattaneo, Zimmermann, L. Beltrami, and Venturi, the reader may consult the publications of Diego Sant' Ambrogio in the *Polltechnica* and of G. Biscaro in the *Archivio storico lombardo*, and Bertaux, recent contribution to the *Histoire de l'art*, by André Michel, vol. I, p. 592 ff. Paris, 1905.

² See above, Fig. 113.

enthroned between SS. Gervasius and Protasius, the busts of S. Satire and of the Saints Marcellina and Candida, and two scenes from the life of S. Ambrose. It is a rude work by a disciple of the Byzantine tradition and is now generally assigned to the twelfth century.¹

Other Carolingian goldsmiths' works in Lombardy are:

Those in the Treasure of the



Fig. 193.—The augural plate of the hen and chickens. Treasure of the Duomo, Monza. (Phot. G. Rossi.)

Basilica of San Giovanni at Monza, presented to the basilica with other objects and relics by Theodolinda and Agilulph towards the close of the sixth or beginning of the seventh century, viz. the famous votive crown known as the *iron crown* (Fig. 191), the augural plate (Fig. 193), the cover of the evangelary, the relic-chest,



Fig. 191.—The iron crown. (Phot. Rossi.)



Fig. 192.—The crown of Theodolinda and the cross of Agilulph. (Phot. Rossi.)

¹ In the eleventh century, therefore, or in the early years of the twelfth century, disciples of the Byzantine style were at work in the basilica of S. Ambrogio. This circumstance corroborates the pre-

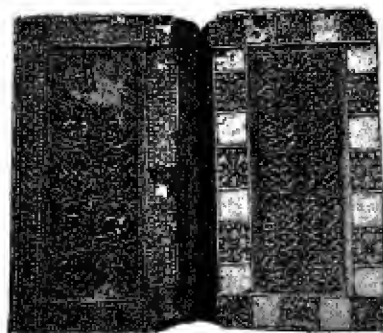


Fig. 194.—Cover of Evangelary in the Treasure of the Duomo, Monza.
(Phot. Giulio Rossi.)

the other votive crown and cross of Agilulph (Fig. 192)¹; the so-called *Pax of Chiavenna*, a cover of an evangelary, composed, like the pallium of the basilica of S. Ambrogio, of sheets of gold engraved in relief, of filagree, enamels, and gems, but it is artistically very inferior; the processional cross of S. Louis, preserved in the Treasure of the Sanctuary of *Maria presso San Celso* at Milan, which goes back to the year 822, decorated with little engraved figures and laden with enamels and gems; the cover for an evangelary in the Treasure at Monza (gift of King Berengarius), belonging to the end of the Carolingian period, composed of ivory tablets with perforated ornament and bands of filagree worked in little pearls (Fig. 194).

sumable date (eleventh to twelfth century) of the figures on the elborium, which offer a close analogy in style with the Saints of Clivdale, already referred to, p. 177, note 2.

¹ Similar votive crowns and crosses at Paris in the Cluny Museum, and at Madrid in the Royal Armoury.

The aural plate is regarded by some students as a work of the eleventh, by others even of the twelfth century.



Fig. 195.—Aix-la-Chapelle. Interior of the Palatine Chapel. (Riviera.)

(b) NORTH OF THE ALPS.

The Palatine Chapel at Aix-la-Chapelle.—The most important Carolingian monument north of the Alps is the famous Palatine Chapel, now the minster, erected by Charlemagne between 796 and 804 (Fig. 195). It is a concentric building, on the model of San Vitale at Ravenna, but with various modifications of which the chief are: galleries instead of exedras round the octagon and a sixteen-sided wall or periphery enclosing the whole. This type was copied in its turn in the tenth century—at Cologne and at Ottomarsheim in Alsatia.

Another concentric building is the chantry chapel of Abbot Egil (†822), known as the church of *S. Michael at Fulda*: a rotunda with a cupola and a crypt below.

Ruins of basilical churches exist at *Steinbach* and *Seligenstadt*. No traces remain of the famous Carolingian monasteries of Fulda and S. Gall: at Lorsch, on the Rhine the body of the vestibule remains, now transformed into an oratory.

The church of *Saint Germigny des Près*, in Loiret, in France, consecrated in 806, is not so famous as the



Fig. 196.—Interior of S. Germigny-des-Près, (P. Mantz.)

Palatine Chapel of Aix-la-Chapelle, but besides being the most delightful Carolingian building, north or south of the Alps, it is of the greatest interest and importance. In inspiration Byzantine, the concentric building consists of a Greek cross within a square enclosure, out of which it rises with its apses. Inside, at the intersection of the cross, four square piers support the lofty cubes which rises above the cross and encloses the cupola. This upper part of the building already supplies a prototype of the Romanesque Lantern Towers. All the decoration of the interior has disappeared except the circular horseshoe arch of the apse supported by little

pillars, the semicircular gallery with blind arches on little pillars and the mosaic of the concave, on which we can still see angels adorning the Holy Ark, a work of Byzantine inspiration, remarkable for the thin types and emaciated figures of the angels (Fig. 196).

The *oratory of Saint Laurent at Grenoble*, now the crypt of a twelfth century church, is considered by Marcel Reymond to be one of the prototypes of Saint Germigny-des-Près. It is a building of the VI.-VII. century, rectangular in plan, with four little apses jutting out, one on each side. The capitals of the pillars are remarkable, as at Ravenna, for their lofty abaci.

The baptistery of *Saint Jean at Poitiers* is a ruin of the sixth and seventh century, rectangular in form, with a

pronaëum and apse, and still constructed on the Roman principle.

The Carolingian miniatures which adorn the many Bibles, Evangelaries and Psalteries in the libraries of Italy and elsewhere, are in the style of the Roman mosaics and frescoes, a style which had been developed in the field of miniature by the great parent monastery of the Benedictines at Monte Cassino. The monasteries of this Order which sprang up like offshoots, throughout Europe, continued in their turn to develop the style still further, establishing various schools of miniature painters.

The number, the excellent preservation, subject-matter and style of the Carolingian miniatures north of the Alps, make them a most valuable source for reconstructing and supplementing the history of painting in the Carolingian period. They also illustrate the first steps of the art about to develop north of the Alps and the elements it was to contribute to the development of mediæval art as a whole.

It is true, that individually considered, they are, with a few exceptions, inferior to the best Carolingian mosaics and frescoes in Rome, conventional, mannered, with little or no reality about them, lacking in form, and in the most elementary laws of perspective, feeble in colouring. But, for all this, they go beyond even the Byzantine miniatures in that they no longer depict crowded groups of figures, but figures moving more freely in space; there is much more life and movement in the compositions, rare as they are; just those qualities, in fact, of naturalness and animation which form the characteristic contribution of the artists north of the Alps.¹

Another peculiarity is the ornamentation, which at the hands of the Irish miniaturists became transformed into

¹ The *pallium* in the basilica of Sant' Ambrogio at Milan displays these very qualities, and for this reason we are inclined to attribute it to a Frankish artist, as indeed his name would imply: *Folwinus*; the so-called *Pax of Chiavenna* would also seem to be of northern origin. In any case, they may have been the work of foreign artists settled in Italy.



Fig. 197.—Miniature in the Bible of Charles the Fat. Rome, S. Paolo.
(Seemann.)

conventional geometrical patterns of the most ingenious and intricate kind, a type which was widely diffused and lingered on till late in mediæval miniatures, especially in the initials.

The finest miniatures both in style and form are those of the so-called *Evangelary of Charlemagne* (Fig. 198), early ninth century, in the Imperial Treasure at Vienna; the *Evangelary of S. Médard* of Soissons, in the Bibl. Nat. in Paris; the *Evangelary of the Emperor Lothair*, also in the Bibl. Nat.; the *Psalter of Utrecht*, etc., which, however, consists for the most part of isolated figures. Compositions are rarer, and from this point of view, the *Bamberg Bible* is even more precious than that of *Charles the Bald* in the Bibl. Nat. in Paris, in which we find genuine historical pictures representing the sovereign and his court.

The miniatures in the *Bible of Charles the Fat* in S. Paul fuori le mura in Rome are remarkable for their vigour and vitality (Fig. 197).

The *Carolingian ivories* are, for the most part, imitations of Byzantine ivories and of Byzantine and Carolingian miniatures; a few of the tablets, however, show the same qualities as the contemporary miniatures, namely, vigorous composition and a power of representing life-like gestures, as on the cover of the ninth century Psalter of Charles the Bald, in the Bibliothèque Nationale in Paris.

The two ivory tablets carved by Brother Tuotilus for the monastery of S. Gall, towards the close of the same century, are of some importance: they form the cover to an evangelary and are still preserved in the Abbey library. On the principal tablet is represented the Redeemer in glory surrounded by the signs of the Evangelists, the Evangelists themselves, angels, and symbolic figures of the sun, moon, earth and sea; on the other tablet, the Assumption of the Virgin and an episode from the legend of S. Gall. The chief merit lies in the ornament, inspired by Byzantine models, it is true, but in good taste, and skilfully executed (see Fig. 198 bis).



Fig. 198.—S. Matthew. Miniature from the Evangelary of Charlemagne. (P. Manx.)

EXAMPLES OF BUILDINGS OF THE CAROLINGIAN PERIOD IN ITALY.

A.—Roman or Latin Basilicas.

Rome.—San Lorenzo fuori le mura, restored in	VI. c.
Sant' Agnese	625-638
San Giorgio in Velabro	682-683
Santi Quattro coronati (restored in XII. c.)	VII. c.
Santa Maria in Cosmedin (restored in XI. c.)	"
SS. Nereo ed Achilleo (restored in XVI. c.)	"
begun in	IX. c.

Rome.—Santa Cecilia in Trastevere (atrium and apse)	IX. c.
San Marco (reconstructed)	"
Santa Maria della Navicella (restored)	"
San Martino ai Monti (restored in XVII. c.)	"
San Saba	"
Santa Prassede and Chapel of San Zenone	"

B.—Buildings in the Ravennese or Byzantine style.

Ravenna.—Church of San Vittore, basilica, second half of	VI. c.
New façade of Theodoric's Palace	VIII. c.
Campanile of S. Apollinare nuovo	850-876
Grado.—Duomo, basilica	571-586
Church of S. Maria delle Grazie, basilica	"
Torcello.—Duomo and Baptistry, basilica and octagon	IX. c.
Santa Fosca, concentric [apse XI.-XII.]	IX. c.
Bagnacavallo.—Pieve, basilica	c. 564
Cividale.—Church of Santa Maria in Valle, small basilica, end of	IX. c.
Bologna.—Church of S. Stefano (S. Sepolero)	XI. c. (?)
Venice.—Remains of original church of S. Mark	IX.-X. c.
Zara.—Church of San Donato, concentric	812

C.—Lombard Buildings.

Valpolicella (Verona).—Church of San Giorgio (ruins)	712
Pavia.—Church of Santa Maria delle Caccie (ruin)	743-749
Cairate Olona.—Church and monastery (remains of decoration)	VIII. c.
Milan.—Church of Santa Maria d'Aurona (rebuilt in XI. c.) (remains of decoration)	VIII. c.
Verona.—Church of Santa Teutera (ruins)	750
Brescia.—Church of San Salvatore (restored)	753
Milan.—Basilica of S. Ambrogio: Central apse and campanile on the right	end of VII. c.
The two side apses	beginning of IX. c.
Church of S. Vincenzo in Prato (restored)	833
Baptistry and campanile of S. Satiro	879
Toscanello.—Church of San Pietro (modifications and additions in the XII. c.)	VIII.-IX.
Civate.—Church of San Pietro al Monte (crypt alone)	IX. c.
Agliate.—Basilica and Baptistry	869-881
Milan.—Campanile of the church of the Monastero Maggiore	868-881
Almenno (Bergamo).—Concentric church of S. Tomaso in Limine	X.-XI. c.

Arzago (Milan).—Baptistery	IX. c.
Biella.—Baptistery	X. c.
Brescia.— <i>Duomo vecchio</i> concentric building	X.-XI. c.
Galliano (Cantù).—Church of San Vincenzo, consecrated in	1007
Baptistery	1000-1007
Lenno.—Church, the crypt	VII.-VIII. c.
Baptistery	X.-XI. c.
Milan.—Basilica of S. Eustorgio, apse	X. c.

BUILDINGS IN CENTRAL ITALY PROBABLY BUILT BY LOMBARDS.

Lucca.—San Frediano (subsequently modified and enlarged)	VII. c.
Arlunno, near Lucca.—Pieve	713-729
Florence.—Church of the SS. Apostoli (restored)	IX. c.
Pisa (neighbourhood).—Church of San Pietro in Grado (subsequently enlarged)	IX.-X. c.

FRANCE.

Poitiers.—Baptistery of Saint Jean	VI.-VII. c.
Grenoble.—Crypt of Saint Laurent	VII. c.
La Bourse (Artois).—Apse of the church.	
Germigny des Prés.—Church (ruins)	801-806
Beauvais.—La Basse-Œuvre	997-998
Londres (Hérault).—Church of S. Martin.	

GERMANY.

Aachen (Aix la Chapelle).—The Palatine Chapel	796-804
Cologne.—S. Maria in Capitolio (imitation)	X. c.
Ottmarsheim (Alsace).—Church (imitation)	X. c.
Fulda.—Church of S. Michael, rotunda with cupola	822
Steinbach.—Basilica of Einhardt.	
Lorsch (on the Rhine).—Part of monastery	end of VIII. c. (?)

ENGLAND.

Corbridge.—S. Andrew's	VII. c.
Brixworth.—Church (restored)	VII. c.
S. Albans.—S. Michael's (restored)	X. c.

EXAMPLES OF PAINTINGS OF THE CAROLINGIAN PERIOD.

A.—Mosaics and Frescoes.

Rome.—Sant' Agnese <i>fuori</i> , mosaic of apse	625-638
Lateran Baptistery, Chapel of S. Venanzio, mosaic of apse	640-642
S. Stefano rotondo, mosaic of apse	642-649

Rome.—S. Pietro in Vincoli, figure of S. Sebastian, votive mosaic	680
S. Teodoro, mosaic of apse	VII. c.
SS. Nereus and Achilles, mosaic of arch	end of VIII. c.
Santa Maria Antiqua in the Forum, frescoes	VII.-IX. c.
San Giovanni Laterano, Sancta Sanctorum Chapel	
remains of mosaics	c. 800
Lateran museum, remains of mosaics in the oratory of Pope John VII. St Peter's	705-707
Santa Prassede, mosaic of apse	817-824
Santa Maria della Navicella or in Domnica, mosaic of apse	817-824
Santa Cecilia, mosaic of apse	817-824
San Marco, mosaic of apse and arch	IX. c.
Santa Prassede, Chapel of San Zenone, mosaics.	
San Clemente, lower basilica, frescoes	VIII.-IX. c.
Ruins of the Abbey of San Vincenzo at the source of the Volturno, frescoes in the crypt	826-843
Milan.—Basilica of S. Ambrogio, mosaic of apse	c. middle of XI. c.
Germigny des Prés.—Mosaic of apse	801-806

B.—Miniatures.

Paris.—Bibliothèque Nationale, Evangelary of Godeschale	781
Trier.—Bibliothek, Golden Book of the Abbess Ada	c. 803
Paris.—Bibl. Nat., Sacramentary of Metz	826-835
Paris.—Bibl. Nat., Evangelary of S. Médard of Soissons	827 (?)
Vienna.—Imperial Treasure, so-called Evangelary of Charlemagne	early IX. c.
Utrecht.—Bibliothek, Psalter of the time of Louis the Pious	c. 835
Paris.—Bibl. Nat., Evangelary of the Emp. Lothair	840
" Psalter of Charles the Bald.	
" Bible of Charles the Bald	850
Rome.—Library of S. Paolo fuori le mura, Bible of Charles the Fat	880-888
Vatican Library, Carolingian Evangelary.	
Saint Gall.—Bibliothek, Golden Psalter	841-872
Bamberg.—Bibliothek, Bible.	

EXAMPLES OF CAROLINGIAN SCULPTURE.

A.—Sculpture in Marble, Stone, Stucco.

Rome.—S. Maria Antiqua, arch of ciborium	705-707
Rome.—Lateran Museum, remains of ciborium	end of VIII. c.
Rome.—S. Maria in Trastevere, <i>plutes</i>	VII. and VIII. c.
Valpolicella (Verona).—San Giorgio, arch of ciborium	712

- Ravenna.—S. Apollinare in Classe, sarcophagus of Archbishop John V. 725-742
 „ S. Apollinare in Classe, ciborium 806-816
 Brescia.—Church of S. Salvatore, remains of sculpture VIII. c.
 Pavia.—Museum, sarcophagus of Theodota c. 720
 Cividale.—Duomo, baptismal font of Callixtus c. 737
 Toscanella.—San Pietro, ciborium 739
 Perugia.—Museum, altar and ciborium VIII. c.
 Rome.—S. Maria in Cosmedin, fragment of *pluteum* VIII. c.
 „ S. Sabina VII.-IX. c.
 Cattaro.—Duomo, arch of ciborium 809
 Stagnacavallo.—S. Pietro *in Silvis*, fragment of ciborium.
 Cividale.—S. Maria *in valle*, Capitals and fragments used in building VI.-IX. c.
 Milan.—Archeological museum, architectural and decorative remains of the church of S. M. Aurora VIII. c.
 Milan.—Basilica of S. Ambrogio, ciborium¹ IX. c.
 Torcello and Murano.—In respective churches and museums IX. c.

B.—Ivories.

- Paris.—Bibl. Nat., Cover of Psalter of Charles the Bald.
 „ Bibl. Nat., Other Carolingian ivory tablet.
 Saint Gall.—Bibl., Tablet of Brother Tuotilus (Fig. 198 *bis*).
 Frankfort.—Bibl., Fragment of diptych with celebrant priests.
 Rome.—Vatican Library, diptych of Rambona.
 Monza.—Treasure of Duomo, cover of Bible of King Berengarius X. c.
 Milan.—Treasure of Duomo, bowl X. c.



Fig. 198 *bis*.—Ivory tablet of Brother Tuotilus. (Wörmann.)

¹ Except the baldachin, with figures and ornament in high relief belonging probably to the eleventh to the twelfth century.

C.—Works in Metal, Bronze, Gold, Enamels, etc.

- Verona.—San Zeno, bronze door with scenes from Genesis,
the Life of Jesus and S. John Baptist (modified
and completed in the XII. c.) end of IX. c.
- Paris.—Museum of the Louvre, throne of King Dagobert.
- Madrid.—Royal Armoury, votive crowns and votive cross.
- Paris.—Museum of the Hotel Cluny, votive crowns and votive
crosses.
- Monza.—Treasure of the Duomo, the *iron crown* and the
so-called crown of Theodolinda end of VI. c.
- Treasure of the Duomo, case of reliques end of VI. c.
- Treasure of the Duomo, plate of brood hen and
young (?)
- Treasure of the Duomo, cover of Bible end of VI. c.
- The cross of Agilulph, hanging from the crown of
Theodolinda end of VI. c.
- Milan.—Treasure of S. Maria presso S. Celso, processional
cross of the time of S. Louis 822
- Chiavenna.—Ch. arcipretale, cover of evangelary.
- Milan.—Basilica of S. Ambrogio, *pollium* or altar frontal
presented by Bishop Angilbert in 835

N.B.—P. 190, fig. 197. The illuminated Bible in the Library of
San. Paolo is usually known as that of Charles the Bald (Eng. Ed.)

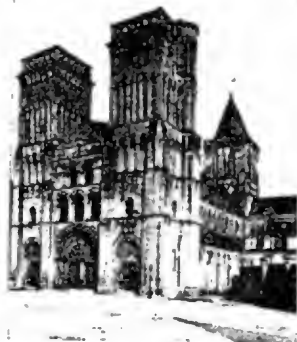


Fig. 199.—Caen, Abbaye aux Dames. La Trinité.

CHAPTER II.

ROMANESQUE ART NORTH OF THE ALPS.

THE repeated partition of the Empire of Charlemagne (first in 817 and for the last time in 887) was a natural result of the formation of the new French and Germanic nations.

Art maintained its unity longer unbroken, but, in the course of its development, it could not fail to acquire individual characteristics and a distinct physiognomy in the two great regions of France and Germany respectively, and subsequently in the other countries which drew their inspiration in more or less degree from these two (England, Spain, Flanders, Scandinavia, Northern Italy, etc.).¹

¹ This art was called *romance*, *romanesque*, *i.e.* *Roman*, by the French writers of the first quarter of the nineteenth century, because they detected in it Roman (classical) characteristics, corresponding to those of the so-called Romance or *Roman* languages.

Art, in this new period, underwent two phases of development—Romanesque and Gothic.

Romanesque Art was Carolingian in its origin, gradually changing under the influence of new historical conditions and by the elaboration of new Eastern elements, especially Byzantine. These, as Choisy points out, flowed in two currents: one from East to West, by means of the great trade routes and the importation and diffusion of works of art,¹ the other from West to East, in the track of the pilgrimages and later of the crusades, and along this road there were brought back again to Europe not only finished works of art, but ideas, plans, and designs of Oriental buildings.

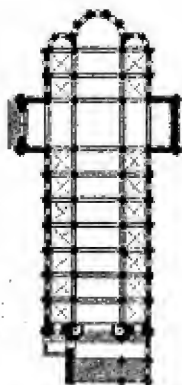


Fig. 201.—Plan of the Cathedral of St. Lazare at Autun. (A. Michel.)

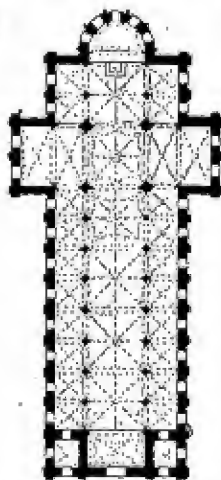


Fig. 202.—Plan of the Church of the Trinity at Caen. Abbaye aux Dames.

¹ Illuminated books, ivory diptyches and triptyches, other objects in ivory, woven stuffs, embroidery, goldsmiths' work, etc.

ARCHITECTURE.

It was, as usual, in architecture first that this new art found expression, and, in accordance with the ideas and feelings of the time, primarily in buildings dedicated to religion, *i.e.* in churches and monasteries. Towards the close of the tenth century it acquired a definite form, and entered on a distinct line of development during the eleventh century.

In the Romanesque church (Figs. 200 and 201) the type and main divisions of the Christian basilica persist: it is only very rarely concentric in form. It has one, three or even five aisles ending in one or three apses and a transept which in the big abbeys is sometimes duplicated. The nave is always twice as broad as the side aisles and separated from them by pillars, and later by piers, supporting the arches: occasionally pillars and piers alternate, but we soon find piers almost exclusively used, not singly, but in clusters.

The crypt, if such there were, was rather lofty; hence, while two parallel flights of steps led down into it, the sanctuary or presbytery had to be reached by going up some steps, generally a single, central flight.

In a few churches with three aisles the side aisles are on two levels, *i.e.* with raised tribunæ, or *matroneæ*.

The campaniles and towers increase in bulk, height, and number (Fig. 199).

The campanile is square (there are, however, examples of cylindrical ones, Fig. 202); it may stand in the centre of the façade, or occupy the whole space, with a pronæum or simple porch opening out of it; or one may stand on either side of the façade, encroaching somewhat



Fig. 202.—Cylindrical campanile of S. Teodorit at Uzès, France, Provence. (Lübke & Lutzow.)

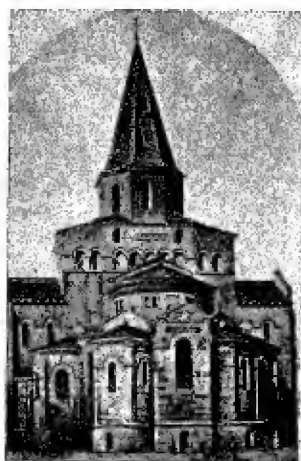


Fig. 203.—Apse and lantern tower of Issoire.

in the apse, which, in this case, ends in a chapel or series of radiating chapels (Figs. 203 and 204). This passage from the aisles into the apse and thence round the sanctuary forms an ambulatory.¹

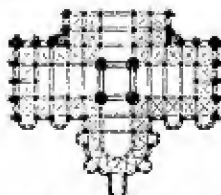


Fig. 204.—Portion of the plan of the Church of Sernin at Toulouse. (Dehio & Beald.)

upon it, and it may be in the same way duplicated on either side of the entrance to the sanctuary. It is surmounted by a terrace, and a plain roof with four slopes; or by a square pyramid, sometimes inconspicuous, sometimes of considerable height; or again, by a high polygonal pyramid or lofty cone. These superstructures are of wood, covered with plain or curved tiles or slates (Fig. 199).

A polygonal lantern-tower often rose above the intersection of the transept, for example at Issoire (Fig. 203).

In several of the big churches the two side aisles are carried on till they meet

Classical fragments were very seldom used in the construction of Romanesque churches; as these churches went on increasing, various modifications took place in the separate portions, and hence in the structure as a whole.

¹ The ambulatory had already appeared in the Carolingian period. It existed in the church of the great monastery of Saint Gall the plan of which is known to us.

For instance, the need was soon felt of guarding against the damage wrought by climate and by fire, which latter was of only too frequent occurrence where the semicupola of the apse alone was roofed with masonry; they therefore began to experiment as to the best way of continuing the masonry over the whole interior of the roof, whilst still leaving the framework of wood outside, covered with tiles or slates.

The Roman tradition of barrel-vaults and intersecting vaults (see vol. i. pp. 257 ff.) was not yet exhausted, and they were still in occasional use; but the technical difficulties obliged the builders to proceed cautiously and by relatively slow degrees.

First of all they began by using barrel-vaults (Fig. 205) for the side aisles only (the lower level in the case of a raised tribuna; and later on the tribuna also was included). When this attempt had proved successful they proceeded to cover the nave with a single long barrel-vault, strengthening it by bands or broad flat arches (Fig. 206).



Fig. 205.—Example of barrel-vault.



Fig. 206.—Interior of S. Nectaire.
(Alvernia.)

Next, beginning as before with the side aisles and passing to the nave, they made experiments with the intersecting vault, which is more convenient as affording greater strength and height, and resting only on certain points.

The intersecting vault is a combination of two barrel-vaults, crossing at right angles and, at their junction, forming groins which may be strengthened by ribs or diagonal arches, buried in the masonry of the vault (Figs. 207 and 208).

In Romanesque architecture vaults of this kind were adopted first over the more or less square areas into which



Fig. 210.—Section of Romanesque church with side aisles and tribunas.



Fig. 208.—Example of intersecting vaults.

the aisles were divided, and then over the rectangular areas which formed the so-called bays. In churches with several aisles (Fig. 200) the bays of the side aisles came to be double the number of those of the central aisle or nave. Each bay was enclosed by four supports (at this period piers) on which fell the weight of the intersecting vaults, the juncture being formed by the lower part of their groining or ribwork; on these piers rested also the longitudinal and transverse arches¹ (Fig. 209).

The piers, which thus became the real weight-bearing element of the interior, assumed a complex form as clustered shafts (Fig. 212); from the central block as many pillars project as there are arches to be supported, including one of the lower ends of the transverse arches of the side aisles, the other end of which rested on a pier immured in the outer wall of the church.

¹ *Longitudinal* arches are those which we see to right and left of the nave—along its whole extent; *transverse*, those which span it and divide it off into bays.

The intersecting vaults could be carried on upwards so as almost to resemble a cupola, and both they and the



Fig. 207.—Intersecting vault. (Cougny.)

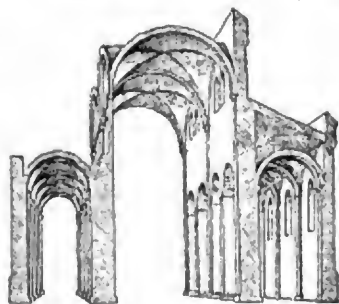


Fig. 209.—Romanesque church roofed with intersecting vault.

barrel-vaults could terminate in a pointed as well as in a semicircular arch, without on that account passing from the Romanesque into the Gothic style of architecture, and this for a reason which we shall examine later. All the other arches, including those of the doors and windows, decorative arches, etc., were round.

The greater height of the intersecting vaults and the proportionately greater pressure on the piers was counteracted by: the twofold level of the side arches (*tribunæ* or *matronea* (Fig. 210), and piers acting as buttresses outside the walls, corresponding to the piers of the interior; sometimes also by covering the side-aisles with half instead of whole barrel-vaults¹:

buttresses, *i.e.* piers immured in the outer walls of the building, and related to those supporting the central nave inside:

¹ These half barrel-vaults, *i.e.* a quarter of a circle, gave rise later on to the flying-buttresses of Gothic architecture.

hammer-beams, *i.e.* wooden bars placed at the spring of the arches¹ :

shorter aisles, and also shorter spaces between the piers or pillars.

greater mass in the supports, not only in pillars and piers, but also in the walls, especially the front and side walls and those of the transept :

a sensible diminution in the number of apertures, doors and windows, and in their size ; the windows in particular became narrow and high with the opening carried far back in order to admit a little more light.

It is owing to these expedients that, notwithstanding its tendency to develop height at the expense of breadth, the Romanesque church at a certain point of its development, appears low, massive and almost squat outside as well as in ; while outside producing the impression of a complicated scheme of construction, its interior is deficient in light, space, and perspective ; it does not admit of easy passage from one part to another, and it is ill-adapted to seeing and hearing.

The sombre aspect of the Romanesque church, to which both the subject matter and style of the decoration contribute, reflects the state of men's minds as the dreaded millennium approached.

After the millennium, when men had again plucked up heart, there was a manifest tendency — especially in France, in Burgundy and Normandy, and in Germany in the cathedrals on the Rhine — towards endowing churches once more with light, air, space, and splendour.

The outer buttresses became more massive, the ribs of the intersecting vaults (which were tending more and more towards the cupola-shape) capable of greater endurance, the cluster of piers increased in variety and complexity, whilst, at the same time, the individual pillars were reduced

¹ This use of beams, somewhat rare in Romanesque architecture, was probably derived from Arab architecture, where it occurs much more frequently. The Lombard master builders also employed iron beams, as in Milan cathedral.

in bulk as far as possible, the system of tribunæ and matronea was extended, the campaniles increased in number, bulk, and height, windows became both larger and more numerous, especially the great windows (sometimes circular) in the façade, at both ends of the transept, and in the chapels radiating from the apse.

To this period belong the following great churches:—

In France.—Notre Dame du Port at Clermont, the abbey church of Cluny (destroyed at the time of the Revolution), the cathedral of Angoulême (Fig. 211), Notre Dame la Grande at Poitiers (Fig. 213), the magnificent churches of Caen



Fig. 211.—The Cathedral of Angoulême.

(Figs. 199 and 212), S. Sernin at Toulouse (Fig. 214), etc.

In Germany.—The cathedrals of Worms, Speyer, Mainz and Limburg (which last belongs to the transition period from Romanesque to Gothic), all of immense size and externally most complicated in structure, but imposing and majestic.

In England.—The grand and stately cathedrals of Durham, Ely, Norwich, Peterborough, Romsey, Lincoln, Southwell, etc.



Fig. 212.—Interior of the Abbaye aux Hommes (Saint Etienne) at Caen.

The Monasteries north of the Alps continued, during the Romanesque period, to increase in importance and influence, and it was in the domain of art that their progress was most marked. Their splendid churches, their convents, with cloisters, chapter house, and refectory, are remarkable artistic monuments. The great monastic institutions—which produced not only individual artist monks but genuine schools of art—as they increased in numbers and importance and spread and multiplied their branches in distant lands, where the Brothers erected buildings according to the plan and style of the parent-building, were thus the means of diffusing the Romanesque style through the whole of Europe and sometimes even in the East, as later they were instrumental in diffusing Gothic.¹

The most important monastery of the Romanesque period, and the most instrumental also in developing the style, was the monastery of Cluny in Burgundy. From the eleventh century onwards its school of architecture was the centre of that most famous Burgundian school, which founded colonies even in Palestine. Foremost among the churches of the Cistercian Order stands the church of the Magdalene at Vézelay (1096-1132), the most complete, and one may well say the most perfect, type which has come down to us, both in architecture and

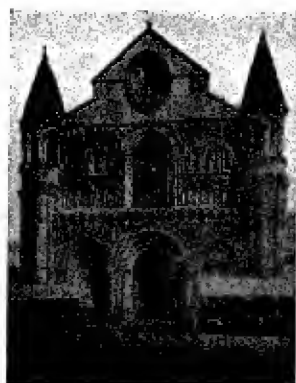


Fig. 213.—Poitiers. Notre Dame la Grande.

¹ The general programme and tendency of the style as a whole was supplied by the central monastic school, but each new convent was left free to develop it in its own way, so that there was no obstacle in the way of adaptation to local conditions—such as climate, surroundings, materials, and style.



Fig. 214.—Interior of the Abbey Church of Vézelay. (Havard.)

sculpture (Fig. 214). It is preceded by a narthex, with two floors, which is a miniature church in itself, and from which, through a richly sculptured doorway, we pass to the interior, which is composed of three naves with intersecting vaults without ribs, resting on clusters of piers. We have here a perfect Romanesque structure.

The structural character of *secular buildings, such as castles, palaces, houses, etc.*, of which, for the most part, few traces are left, was naturally determined by the purpose they were to serve, but many architectural and decorative details are adapted from religious Romanesque, especially the monastic.

We shall deal with the feudal castle in our chapter on Gothic Art.

We must note in passing that the concrete type of municipal building, later adopted in Italy also, had already made its appearance. The palace of Périgueux in France, which Didron assigns to the twelfth century, noticing it, however, only as a house, affords us a fine example (Fig. 215). It is a rectangular building with a ground-floor portico resting on massive piers and arches, under which meetings

and markets were held; two outer stairs¹ led to the



Fig. 215.—Ancient building at Périgueux.
(Didron, *Annales*.)

or in their ornamentation; and again in several individual provinces, in France and Germany especially, where actual schools were formed.

upper storey, which was almost entirely taken up by the great reception-hall, lighted by rows of semi-circular windows arranged in groups of four, each of which was divided by little pillars and arches to match.

Variations of Romanesque Art may be found in many buildings scattered through France, Germany, England, etc., considered either as an architectural whole

FRANCE.

Provence.—The style of the architecture and, still more, of the decorative sculpture of the buildings in Provence, has always been considered as the oldest style in France in this period, as being nearest to that of classical art (like the ancient dialect of this province, known as *Romanse*), and has thus been called Romanesque *par excellence*. The most characteristic of these buildings, however, do not go back further than the twelfth century, and French historians therefore incline now to attribute their pseudo-classical features less to the persistence of the style and its traditions than to the revival of art in a district full of classical remains which were merely imitated.

The churches of Provence, genuine basilicas, have barrel-vaults and massive rectangular piers, sometimes in clusters. Their façades are adorned with Corinthian pillars, triangular or circular pediments and statues in which is preserved the grand plastic character of antique sculpture. Cloisters in a similar style, with pairs of low pillars, are in the same way richly ornamented with sculpture.

¹ Fig. 215 shows the two openings or doorways at the top of the flights of steps on a level with the floor of the upper storey. Some palaces had only one staircase.

Examples of Churches :—

Arles, Saint Trophime (Fig.
216).
Saint Gilles du Gard.
Saint Paul Trois Châteaux.
Vaison. Cathedral.
Avignon. Cathedral.



Fig. 216.—Doorway of S. Trophime.
Arles.

Examples of Cloisters :—

Arles, Saint Trophime (Fig.
217).
Montmajour.
Saint du Mausolée.

Périgord.—In Périgord, at the beginning of the twelfth century, we find the remarkable phenomenon of a church with a cupola in the Byzantine style, a plan that was imitated in other churches, but did not become universal. The church in question is Saint Front at Périgueux (Fig. 218), built in 1140, when the Crusaders held rule in the East, and similar in construction (setting aside its decoration to the basilica of S. Mark's at Venice.

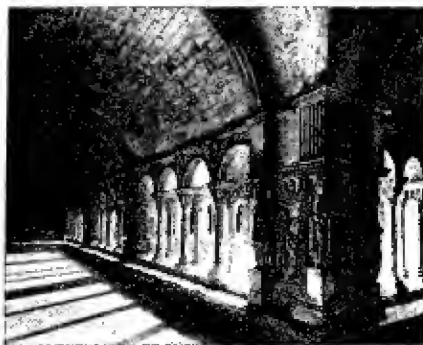


Fig. 217.—Cloister of S. Trophime. Arles.

Examples :—

Périgueux, Saint Front, 1120 (Fig. 215).

„ Cathedral.

Cahors, Cathedral.

Moissac, ruins of church.

Angoulême, Cathedral (Fig. 211).

Puy, Cathedral, XII. c.

Fontévrault, Abbey Church.

Alvernia.—In this province the first school arose which defined the true characteristics of Romanesque Art, dating from the second half of the eleventh century. The church has barrel-vaults and an apse which embraces the ambulatory, with side apses and chapels leading out of it. Above the transept rises the characteristic octagonal lantern-tower supported by shafts, and from the front wall of the church rises a high rectangular tower, in the bottom of which is the entrance door. This style penetrated into other districts, either in its entirety, or mixing with the style already practised in the locality.



Fig. 218.—Interior of S. Front, Périgueux.
(Corroyer.)

Examples :—

Clermont, Notre Dame du Port, XII. c.

Issoire, Saint Paul, early XII. c. (Fig. 203).

Conques, Abbey Church.

Toulouse, Church of Saint Saturnin (Fig. 219), 1083-1096.

Poitou.—Its churches are magnificent, with three aisles of almost equal height, the nave with barrel-vaults and the side aisles with intersecting vaults: a low lantern-tower above the intersection of the cross; piers with four pillars, one on each side of them. The decoration, which at first was very sparse, became, in the twelfth century, rich, even extravagantly so, based on Eastern models, but much heavier in effect. One of these

churches (S. Savin) still preserves the most elaborate scheme of pictorial decoration.

Examples:—

Saint Savin, XI.-XII. c.

Poitiers, Notre Dame la Grande (Fig. 213).

Vaison, Cathedral, XII. c.

Saint Paul Trois Châteaux, Cathedral, XII. c.

Burgundy.—At the close of the eleventh century a new centre was formed at Cluny, in which the style of the schools of Alvern and Poitou reached its highest point of development, and from which sprang the finest and most ambitious school of French Romanesque, a school which, like that in Germany on the Rhine, realised the final possibilities of Romanesque Art and spread its influence wherever the Cistercian Order penetrated—both in Germany and Spain.

The Burgundian or Cistercian church has a portico or narthex in front, sometimes flanked by two square towers or campaniles. The nave, with barrel-vaults,¹ is higher than the side aisles and receives light from many windows; the side-aisles have intersecting vaults and a triforium or succession of large openings towards the nave, a relic of the tribune; the weight is borne by groups of piers or pillars built into the wall. There is frequently a high lantern tower above the transept. At the end is a spacious ambulatory with small apses grouped round the main apse, or simply a choir with a single large apse.

The sculpture is distinctly Romanesque in style, and is found on the façade (especially on the doorways), and, inside, on the lofty capitals, which are laden with descriptive scenes or foliage.

Only a few ruins remain of the great abbey church of Cluny, rebuilt



Fig. 219.—Church of S. Saturnin at Toulouse. (Emporium.)

¹ The section of the barrel-vault in the nave has a pointed arch, a form which offers the maximum of resistance.

between 1089 and 1131, and the true model of the Burgundian school. We know that it had five aisles and two transepts, an ambulatory and five radiating chapels; it was flanked and fortified by six towers, a small polygonal lantern tower rose above the lesser transept and a huge square tower above the main transept.

Examples:—

Autun, cathedral of S. Lazare, first half of twelfth century (Fig. 201).
 Tournus, abbey church of S. Philibert, 1008-1019.
 Sandieu.
 Beaume, abbey church, about the middle of XII. c.
 Parais le Monial, abbey church.
 Séaur.
 Chateaufort.
 Saint Benoît en Loire.
 Vézelay, abbey church (Fig. 214), 1096-1132.

Normandy.—The churches are large and imposing, flanked by two colossal towers, and, with a great square tower above the intersection of the cross. The interior affords the curious contrast of a scheme of architecture adapted to support intersecting vaults, whilst the nave is still roofed with wooden beams. In some churches an upper gallery or succession of arches supported by single pillars runs along both sides of the nave. Outside, below the cornice, is a frieze of arches linked one with another. The ornamentation is generally geometrical and borrowed from oriental stuffs. The capitals are cubes of Byzantine type.

This school, which flourished about the middle of the twelfth century, offers various analogies with that of Germany; it spread beyond Normandy and came into England at the Norman Conquest.

Examples:—

Caen, La Trinité, formerly called Abbaye aux Dames, 1062?-1082?
 (Fig. 199.)
 „ S. Étienne, formerly called Abbaye aux Hommes, 1064-1086
 (Fig. 212).
 Jumièges, abbey church in ruins, 1030-1067.
 Rocheville.
 Serquigny.
 Cerisy-la-Fôret, abbey church of Saint Vigor, 1030-1066 (Fig. 220).

GERMANY.

In Germany the Carolingian style survived longer than in France. It was not till the end of the eleventh century that vaults even began



Fig. 220.—The Cathedral of Spire. (Würmann.)

to make their appearance, and they only came definitely into use in the following century. Thus the Romanesque style did not attain to its full development till the twelfth and thirteenth centuries, after which it continued so long in use that while France was evolving the Gothic style, Romanesque cathedrals continued to be built in Germany, some of which, however, like the cathedral of Hamberg, began to show the influence of the French Gothic in their decoration.

The basilica is the normal type of the Romanesque church in Germany; frequently with two apses, one at each end of the nave, generally without ambulatory and always without radiating chapels. Tribune are common and so are outer galleries. The vaults are pitched high and domical; the supports, consisting of piers and pillars, or piers alone, are alternately bulky and thin. The latter correspond to the intermediate bays of the side aisles, of which the bays are double in number to those of the nave. The transept projects considerably and is bounded by several small apses; there is sometimes a second transept immediately before the sanctuary. There are many towers as a rule; one on either side of the façade, and sometimes one in the middle; one on either side of the presbytery, and if there are two apses, the number is doubled; in the same way as there are two lantern towers in churches with two apses. All the towers have a pyramidal roof. The capitals are cubes, sometimes plain, sometimes adorned with branches, foliage, monsters, figures,

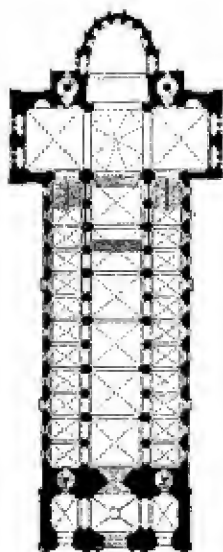


Fig. 221.—Plan of the Cathedral of Spire. (Conroyer.)

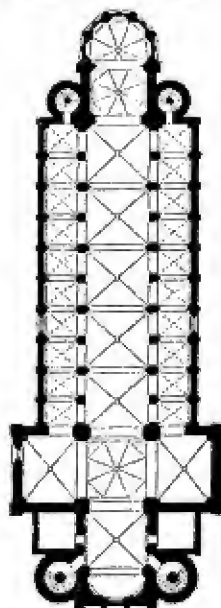


Fig. 222.—Plan of the Cathedral of Worms. (Dehio & Bezold.)

or descriptive scenes; the decoration is of a rather subdued character, tending towards Byzantine.

A simple but characteristic example of this type of building is the church of Altenstadt on the Lech in Bavaria (XII. c.), with towers on either side of the presbytery (Fig. 223); we find the type recurring in S. Abbondio at Como.

The great Romanesque school of Germany, which spread throughout the whole of the vast German Empire and into the provinces of Scandinavia, is, on the whole, far more homogeneous in style than that of France; there are, however, various local peculiarities to be noted which differentiate the various schools. Chief among these are the *Saxon* and *Rhenish* schools.

The *Saxon School* kept the wooden roofing of the interior till the end of the twelfth century, and it often recurs in the century following: pillars alternate with piers which have little pillars at the corners; galleries connect the towers of the façade; towers are numerous and some churches have two choirs, east and west.

Hildesheim, church of S. Michael
S. Godard

XI.-XII. c.

XII. c.

Brunswick cathedral

1173-1227

Quedlinburg, abbey church

XII. c.

Halberstadt, church of Our Lady (Fig. 224)

1005-1284

Essen, abbey church choir and crypt

1039-1056

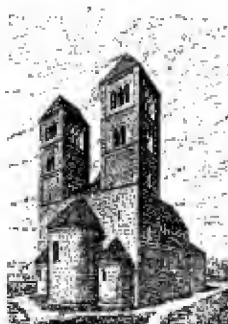


Fig. 223.—Church of Altenstadt on the Leisch. (Seemann.)



Fig. 224.—Church of Our Lady at Halberstadt. (Seemann.)

The *Rhenish School* was the most flourishing, growing up, as it did, in a district which attained to great political power and intellectual eminence; it developed Romanesque Art to its fullest extent, imparting to it a grand and austere majesty. In technique and form it carried on the classical and Carolingian traditions: the basilica and the concentric church were the two types it affected.

Churches of the basilica type, which were the first in Germany to be vaulted throughout (in the first half of the twelfth century), are furnished with numerous towers, and the number and variety of their

parts produce an effect of great magnificence. Outside they are adorned with little galleries and occasionally with rich ornamentation.

Spires, cathedral (Fig. 220 and 221), rebuilt	from 1080-1100.
Mainz, cathedral	" 1081-1137.
Worms, cathedral (Fig. 212)	" 1100-1181.
Laach, near Andernach, abbey church ¹	" 1093-1156.

Concentric churches, fewer in number, are round or trefoil in shape, with or without collateral wings.

Of the first class :—

Cologne, S. Mary of the Capitol	1049.
" The Holy Apostles	second half of XII. c.
" S. Martin the Great	" "

Of the second class :—

Cologne, S. George.

¹ Roofed with intersecting vaults ; a copy of the church at Vézelay.



Fig. 225.—Romanesque capital with blunt-edged cube, Hildesheim.

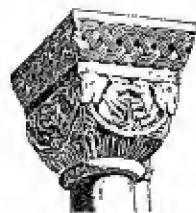


Fig. 226.—Romanesque capital with sculptured ornament, Quedlinburg.



Fig. 227.—Durham Cathedral. (Wasmuth.)

ENGLAND.

In England Romanesque Art sprung up after the Conquest out of the blending of Norman architecture, which was then introduced, with the already existing Saxon, of German-Carolingian origin, and subsequently developed various local characteristics. The churches are of great length, imposing but simple, and the majestic lantern tower, which rises above the transept and is surmounted by a battlemented terrace, supplies weight and dignity; some have bell towers on either side of the façade and at each end of the transept; others have a single one above the front entrance. These churches end in a rectangular apse and are built as if with a view to vaulted roofing throughout, though the greater number only have it over the side aisles. In the façade is a great window.

Durham Cathedral, one of the most splendid and impressive of all, affords an instance, though still in an early stage, of the intersecting vault (between 1129 and 1133) supported by isolated ribs, a device which was later adopted or rediscovered by French

Art, and was to form the essential feature of the so-called Gothic architecture.

Durham, castle chapel	1072
Winchester, cathedral, modified	1079-1093
Saint Albans, cathedral, modified	1077-1088
Lincoln, cathedral	1075
Winchester, cathedral	1079-1093
Ely, cathedral	1080-1172
London, chapel of Tower of London	c. 1080
Hereford, cathedral (thick cylindrical pillars)	XII. c.
Tewkesbury, abbey church	XII. c.
Worcester, cathedral	1084
Gloucester, cathedral	1089
Durham, cathedral (Fig. 227)	1093-1133
Norwich, cathedral	1096
Peterborough, cathedral	1117-1193
Romsey, abbey church (Fig. 228)	first half of XII. c.

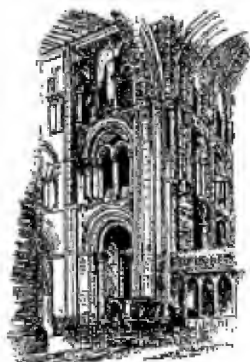


Fig. 228.—Choir and transept of the Abbey Church of Romsey.
(André Michel.)



Fig. 222.—Sculpture in the tympanum of the doorway of the Abbey of Vézelay.

SCULPTURE.

Romanesque sculpture began to display its distinctive characteristics towards the close of the eleventh century and reached its full development in the beginning of the twelfth century. Save in Provence it departed more and more from types of the antique, till there was no longer a trace of anything classical left in its style and only a few hereditary practices survived in the technique, as in the use of chisel and trepan; practices no doubt learned from the numerous Lombard artists who were still greatly in request, especially on the Rhine and in several districts of France, on account of their skill in decorative sculpture as well as in masonry.

The Byzantine style, on the contrary, exerted a greater influence than in the preceding Carolingian period; it is evident in every department of the representative and minor arts, in choice of subject, composition, and types of the leading characters. We also find occasional imitation of Sassanid motifs. This is easily explained by the increasing traffic of France and Germany in the East,



Fig. 230.—The Resurrection and Last Judgment. Church of Autun.

the influx of countless oriental works, mainly Byzantine, by way of Genoa and Venice, the pilgrimages to the East, and lastly, the influence of the first Crusades.

But more striking still was the emergence of the local style, the new style which we recognised for the first time in the Carolingian miniatures and ivories. The types of the figures are still crude enough, excessively stumpy, or excessively tall, weird and twisted, with a fixed and grinning smile on their faces.¹ None the less, movement and gesture are studied from life with astonishing fidelity, and this style is above all remarkable for the extreme vivacity of the figures, in several of which we see an attempt towards representing the nude.²

These characteristics come out most strongly in the composition and figures roughly imitated from Byzantine Art, for instance in the representation of the Redeemer and the evangelistic symbols on the tympana of doorways.

We can trace a gradual improvement throughout the twelfth century, especially in France, in the high reliefs on the tympana of Vézelay (Fig. 229), Autun (Fig. 230), and

¹ We find the same characteristics in the primitive Chaldean and archaic Greek sculptures.

² The extraordinary vitality of the new French and German nations in all the fire of their youth, is mirrored in their works, as had been the case amongst the Egeans.

Moissac, till at last we come by slow degrees to those on the façade of Chartres. Besides the representation of the Redeemer surrounded by the evangelistic symbols we find the more comprehensive scene of the Last Judgment; the attitude and gestures of the figures become gradually less violent and contorted; their features lose by degrees their barbarity and their strange grin; the folds of the garments which were at first channelled out in furrows, as in the Byzantine enamels and miniatures, gradually acquire relief and modelling, while still retaining a conventional monotony and symmetry. The overcrowded and complicated composition becomes gradually simpler and more intelligible. This is noticeable in the decoration of the doorways at Chartres (Fig. 231), which even in its oldest parts is an entirely Gothic building, its doorways, however, being decorated in the Romanesque style.



Fig. 231.—The Redeemer surrounded by the Evangelistic Symbols. Chartres Cathedral.

The type of capital is still a cube rounded off at the base (Fig. 225), but in the more sumptuous buildings, churches and cloisters, it was richly ornamented with designs of foliage, beasts and monsters (Fig. 232), and finally with sacred, profane or imaginary scenes. (The base is Attic, with leaves or tips of leaves to protect the corners.)



Fig. 232.—Capital in the Church of Lepeuy. Haute-Loire. (Guérinet.)

When we reflect that the subject most often represented over the doorway is the Last Judgment (including the journey of the souls and the first torments of the damned), and that, besides martyrdoms, the decorations of the capitals consist almost entirely of monstrous



Fig. 233.—Doorway of S. Lazare at Avallon. (Guérinet.)

occasional leaves of shrubs conventionalised so as to appear a mass of foliage. It consists sometimes of classical motives very freely handled, but most commonly of geometrical designs (broken lines, rhombi, checkers, etc.), of fanciful elements derived from the ornamentation of miniatures (amongst which the Irish must be included), and Byzantine



Fig. 234.—Romanesque doorway at Dijon. (Guérinet.)

and horrible shapes, we shall recognise here as in the Romanesque church the genius of the northern peoples, prone to gloomy ideas and sombre imaginings which the spirit of the age had intensified, visiting men's minds with fears and dark presage of impending calamity.

Ornament was not yet studied from life save for the occasional leaves of shrubs conventionalised so as to appear a mass of foliage. It consists sometimes of classical motives very freely handled, but most commonly of geometrical designs (broken lines, rhombi, checkers, etc.), of fanciful elements derived from the ornamentation of miniatures (amongst which the Irish must be included), and Byzantine elements, copied from the gold worker's art, from the ivories and miniatures, and above all from the embroideries (Figs. 233, 234, and 235). This kind of decoration was carried out on the façades of churches (especially on the doorways and capitals) and outside the windows; in the interior, on the capitals of the aisles and crypt; also on the capitals and piers of the cloisters.

The *porches* of the churches consist of a broad deep opening with a semicircular arch, within which a succes-

sion of concentric arches rest respectively on small pillars. Immediately above the door itself is a bare space known as the *lunette*, semicircular above and bounded below by the architrave. The lunette and architrave were decorated with sacred scenes in which the number of figures and accessories was rapidly augmented. In time the doorposts and span of the arch were also adorned with figures of prophets, saints and apostles.

Other smaller doorways were decorated with ornament only, sometimes copied from classical or Byzantine or even Syrian Art, and attaining to a high degree of excellence, as the doorway of S. Lazare at Avallon (twelfth century), (Fig. 233).

The decoration of the windows, and still more of the apses, is also noteworthy. It consists of concentric arches supported by pillars and uprights, and ornamented with geometrical or figured motives, which also recall the motives of Eastern woven stuffs, as, for instance, the twelfth century window in the apse of the church of Aulnay.



Fig. 235.—Window in the Church of Aulnay. (Guérinet.)



Fig. 236.—Capital in Notre Dame du Port at Clermont Ferrand. (Gudri-net.)

{a} FRANCE.

French Romanesque also founded various schools of sculpture, each of which developed individual characteristics. Their respective areas do not, however, always correspond to those of the architectural schools, and their limits are less rapidly defined.

Main schools :—

The *School of Abbeville* arose towards the close of the eleventh century, and was already producing good work in the early twelfth century, in which a feeling for relief is strongly marked, and an altogether new spirit in the fusion of Byzantine and classical elements. The tympana of the doorways contain sacred scenes,

whilst the architraves and the capitals of the interior are adorned with allegorical and mythological subjects.

Examples are to be found at :—

Clermont, Notre Dame du Port (Fig. 236)
Issoire, Saint Paul.
Conques, Sainte Foy.

XII. c.

The *School of Languedoc* attempted to infuse a sense of motion and dramatic action into the figures and scenes, which often, as in the Greek archaic sculpture, degenerated into exaggeration and affectation and into the merely monstrous.

Examples :—

Toulouse, Church of S. Servin : sculptures on doorway and in choir.	end of XI. c.
Moissac, Church : on tympan of door, apocalyptic vision of the Last Judgment	early XII. c.
Cloisters, statues of apostles against the piers	c. 1100-1140
Beaulieu, Church.	
Cahors, Church : on tympan of north door, the Ascension	end of XII. c.

The *School of Burgundy* was the largest and the most widely influential, since it spread not only into other districts of France, but also into Germany and Italy. Its centre was the abbey of Cluny, of whose church and monastery only a few ruins remain.

The statuary of this school was inspired by the style of the Carolingian and Romanesque miniatures, but it attained to greater naturalism and freedom than the other French schools; there is energy and life in the figures, and the scenes are likewise dramatic and full of life: the foliage which often forms an admirable setting to them (in the capitals and friezes, for instance), is studied from life but conventionalised in the Romanesque manner. Traces of colour, show that the Burgundian sculpture was polychromatic.



Fig. 237.—The month of February. Fishes and Pruning.
Doorway at Vézelay. (Harvard.)

Examples:—

Vézelay, abbey church, dedicated to S. Mary Magdalene: sculptures of doorway inside the narthex: on the tympan of the central door, the Ascension of Christ, and the frieze of the arch, the signs of the zodiac and the labours of the earth, work belonging to the year 1132 (Figs. 229 and 237); on the capitals of the nave and side aisles, sculptures of a rather earlier date.

Autun, church of S. Lazare: on the tympan of the door, the Last Judgment, and on the architrave, the Resurrection of the Dead.

The *South-West School* (Salutonne and Poitou) in the vaster scale of its decoration already shows the germ of the cycles which were to bear such splendid fruit in the sculpture of the Gothic period.

Examples:—

Angoulême, Cathedral: theme of the decoration: the coming of God in the Last Judgment, sculptures above and on either side of the doorway and above the great central window (Fig. 211).



Fig. 237 *ibid.*—Sculpture on doorway of Saint Trophime, Arles.

Poitiers, Notre Dame la Grande: the whole façade is decorated with sculpture which affords one of the earliest examples of a book of illustrations of the Old and New Testaments (Fig. 213).

The *School of Provence* differs from the other French schools of the Romanesque period in the classical character of its sculpture, a natural consequence of the influence exerted by the sculpture of the classical buildings of which there were many remains in a district that had flourished so remarkably under the Romans.¹ But though the statues, and bas-relief—carved with figures or ornaments—the capitals, cornices, corbels, etc., of Provence in the Romanesque period, maintain a general character of dignity and classic beauty, the effect produced on us by the doorways and cloisters is on the whole one of heaviness and clumsiness.

Examples:—

- | | |
|--|-----------------------------------|
| Saint Gilles du Gard, Church: doorways in the façade | middle of XII. c. |
| Aix, Cathedral: doorway of façade and cloisters | early XII. c. |
| Arles, Church of Saint Trophime: doorway (Figs. 237 bis and 216) | end of XII, beginning of XIII. c. |
| Cloisters of Saint Trophime (Fig. 217) | 1150-1180 |
| Avignon, Church of S. Gabriel: doorway, restoration of the front of a classic temple | XII. c. |

(B) GERMANY.

In Germany the first original features of Romanesque plastic art appear in the works in bronze of the eleventh century produced by the school of Hildesheim in Saxony. Chief among these are the bronze doors of the cathedral of Hildesheim containing the story of the Creation, Fall, and Redemption of Man, and the bronze pillar done by command of Bishop Bernard, also preserved in the cathedral, covered with bas-reliefs of the Life of Christ arranged in a spiral, in imitation of the Trajan Pillar. The figures in these two works are still primitive but extraordinarily full of life and remarkable for originality of invention.

The sculptures in high relief in the Externstein rock in the Tautoburgerwald near Horn belong to the beginning of the twelfth

¹ The Romans called this province, *The Province*, par excellence, a name which it still keeps.

century: they represent the deposition from the Cross, rarely perhaps, but with much passion in the gestures.

The sculptures of the years following show a gradual advance in form owing to the imitation of minor works of Byzantine Art which were always more widely diffused in Germany,¹ and still more to the influence of French Romanesque sculpture (as in the church of Wechsellburg). But the thirteenth century sculpture in the German Romanesque churches already shows signs of the transition towards the Gothic style, and the influence of French sculpture, which at that time had completed its apprenticeship in the new style and was already spreading beyond the boundaries of France, became still more marked. The evolution took place without excluding the characteristic features of German Romanesque, the observation of nature, the interpretation of form, lively realism, originality of expression (Figs. 238 and 239), and a feeling for monumental values.



Fig. 238.—North side door of Cathedral, Bamberg. (Seemann.)

¹ The marriage of Otho (afterwards the Emperor Otho II.) with a Greek princess in 972 gave a powerful stimulus to the artists imported from Constantinople.

Examples:—

<i>Hildesheim</i> :	Cathedral :	bronze reliefs on door	1015
"	"	Bronze pillar of Bishop Bernard	1022
<i>Augusta</i> :	Cathedral :	bronze doors	c. 1060
<i>Horn</i> (Lippe Detmold) :		deposition from the Cross (in high relief on the Externstein rock)	1115
<i>Biele</i> , Minster :		stone sculptures of the apostles in high relief	c. 1100
<i>Auderbach</i> , Church :		decoration of door	beginning of XIII. c.
<i>Wachburg</i> , (Saxony) :	Church :	Jesus crucified between the Madonna and S. John : colossal figures in wood	first part of XII. c.
"		Stone sculptures on the pulpit and altar	first half of XIII. c.
<i>Naumburg</i> (Saxony) :	Cathedral :	Christ crucified, between the Madonna and S. John ; life size coloured statues at entrance to choir	XIII. c.
<i>Magdeburg</i> :	Market-place :	equestrian statue of Otto I., with two allegorical figures of women, one on either side.	
<i>Bamberg</i> :	Cathedral :	sculptures on the north side porch (Fig. 238)	c. middle of XIII. c.
		Apostles and Prophets in high relief on the walls of the east choir.	
<i>Freiburg</i> (Saxony) :	Cathedral :	the Golden Gate : Adoration of Magi in high relief in the lunette, and statues up the sides of the arch	XIII. c.
<i>Hildesheim</i> :	Cathedral :	Font.	
"	Church of S. Michael :	bas-reliefs	XIII. c.



Fig. 239.—Capital with centaur in the Cathedral at Mainz. XIIth century. (Wärmann.)



Fig. 240.—Painting in the atrium of the Church of S. Savin.
(A. Michel.)

PAINTING.

Romanesque painting or fresco is known to us only in a few fragments of wall decoration, whose scarcity is due less to the wear and tear of time than to the fact that this art had neither opportunity nor incentive to develop in churches to whose interior so little light could penetrate.

The most important remaining frescoes in the church of Saint Savin in Poitou and in the church of S. George at Oberzell on the island of Reichenau on Lake Constance, show that Romanesque painting was a development of Carolingian painting, on one side continuing to borrow directly from Byzantine models, whilst on the other it increasingly emphasised the northern tendency to naturalism, vigorous movement, and spontaneity; the figure of the Madonna (Fig. 240) in one of the frescoes of Saint Savin,¹ is singularly fresh and original in her attitude and the expression of her face.

¹ The frescoes of Saint Savin belong to the close of the eleventh century, and cover the whole of the interior:

In the narthex, on the ground floor, the Last Judgment, scenes

In France, at this period, there were already paintings on glass, or rather, panes of coloured glass representing figures and sacred subjects. The oldest specimens—in the cathedral of Saint Denis near Paris—go back to 1140-1144. There seems to have been a real school of coloured glass here, which supplied the glass of the cathedrals of Chartres, Mans, Anger, and Poitiers, all of the twelfth century, and that of the same period in York Minster. The characteristic and essential features of this decorative art are already well defined; especially remarkable is the clearness of the composition and the simplicity of its constituent parts.

In Germany, on the contrary, we find early specimens of panel painting for the altar; the frontal now in the Munster museum, and the triptych in the Berlin museum, both of the twelfth century, but still further imitations of Byzantine models.

Miniature painting made great progress in Germany under the Otthos; a few pages in the manuscripts of this period, like that in the Chantilly museum, in which the emperor is represented on his throne (Fig. 241), are real pictures. The *Hortus deliciarum* of the Abbess Erra of the convent of Odilienberg in Alsace was, alas, destroyed at Strassburg in 1870; it was an illustrated encyclopedia, completed in 1175; we have now to content ourselves with reproductions from the original.

In England, the Anglo-Saxon school also developed national characteristics; its chief work was the Winchester Benedictional, painted for St Aethelwold, now in the library of the Duke of Devonshire at Chatsworth (end of tenth century).

from the Apocalypse and the Zodiac; above, scenes from the Apocalypse.

On the vault of the nave, the story of the Creation of the world to the time of Moses.

On the pendentives of the arches, figures of prophets.

On the pillars, sham marble ornamentation.

In the choir, the Redeemer between the evangelistic symbols.

In the side chapels, saints, prophets, and angels.

In the crypt, scenes from the martyrdom of S. Savin and S. Cyprian.

The prevalent colouring is brownish red, yellow ochre, white and greyish green; blue is less common.



Fig. 241.—Otto II. enthroned between the four nations. Miniature in the *Registrum Gregorii* at Chantilly. (A. Michel.)

Examples of Romanesque mural paintings.

FRANCE.

- | | |
|---|----------|
| <i>S. Savin</i> (Vienna-Poitou) in the church, frescoes of end of | XI. c. |
| <i>Poitiers</i> , in the Baptistery, the Ascension, fresco of beginning of | XII. c. |
| <i>Montmarillon</i> (Vienna) in Notre Dame, the mystic marriage of S. Catherine, beginning of | XIII. c. |
| <i>Montoire</i> (Loiret Cher), church of Saint Gilles, figure of Christ in glory. | |
| <i>Chappelle du Liget</i> (Indres et Loire), stories of the Madonna | XII. c. |
| <i>Vic</i> (Berry), little church, scenes from Christ's life | XII. c. |
| <i>Aries</i> , Saint Trophime, frescoes in the Chapter-house. | |

GERMANY.

- | | |
|---|----------|
| <i>Reichenau</i> (Lake Constance), Church of S. George at Oberzell, cycle of frescoes | XI. c. |
| <i>Schwarz Rheindorf</i> , Lower Church | XII. c. |
| <i>Knecht Steden</i> , Convent Church | XII. c. |
| <i>Brunswick</i> , Cathedral, beginning of | XIII. c. |
| <i>Cologne</i> , Chapel of S. George, beginning of | XIII. c. |

MINOR OR INDUSTRIAL ARTS.

During the Romanesque period there was an increase of luxury in churches, monasteries, courts, and feudal castles, an accumulation of *treasure*, sacred and profane furniture, and articles of value both useful and merely ornamental. The superiority of Eastern goods, chiefly Byzantine, and the large supply of them owing to increased facilities of importation, did not interfere with local production, since artists did not confine themselves to imitating such models, but went on developing the native Romanesque style. In this branch of art also Germany and France took the lead.

It was about this time that many of the essential types began to take definite shape, such as reliquaries (some already in the form of a church), candlesticks, thuribles, caskets and incense-boats, pastoral staffs, water-bowls, reading-desks, etc.¹

In the field of bronze-founding there was already a flourishing school of artists at Dinant (Belgium).

In goldsmiths' work the German schools were producing magnificent altar panels and book-covers made of thin raised plates of silver or gold ornamented with enamel. There were two great schools of enamel, a German one on the Rhine, with Cologne for its centre, and a French one with its centre at Limoges: these enamels were originally copied from the Byzantine inlaid enamels but were transformed into the translucent enamels which the French call *champlevés*; Limoges was especially famous for works of this kind in the eleventh and twelfth centuries. In the art of embroidery we have the celebrated *Bayeux* tapestry belonging to the twelfth century, on which is represented the conquest of England.

¹ After the twelfth century the Saviour's feet on the Crucifixes are no longer nailed separately, but one over the other.

Examples:—

The altar frontal given by the Emperor Henry II. to the cathedral at Basle, now in the museum at Cluny. Early XI. c.

The altar frontal belonging to the abbey of Klosterneuburg, near Vienna, a work of the Master Nicolas of Verdun, now in the museum at Cluny. 1180.

The portable altar of Conques, in porphyry and guilloshée silver. End of XII. c.

The great water-bowl belonging to the abbey of Saint Denis, in the shape of an eagle (an antique porphyry vase in which additions have been made in silver gilt), now in the Louvre. XII. c.

The evangelary cover of S. Emmeran, made of thin raised plates of gold, representing the Saviour triumphant and several of his miracles: in the library of Monaco, Bavaria. XII. c.

The memorial tablet, representing Count Geoffrey Plantagenet, preserved at Le Mans, in France, an enamel work of the Limoges school. 1151-1160.

Another enamel tablet of Limoges representing Saint Nicolas of Bari crowning King Roger: Bari, church of S. Nicolas. 1139-1154.

A tablet in Limoges enamel, representing Christ enthroned between the Evangelistic symbols: Paris, Cluny museum. XII. c.

Sarcophagus-reliquary, in the shape of a church, containing the relics of the Saints of the Theban legion, consisting of engraved and enamelled copper-plates: church of Ambazac in Haute-Vienne, France. End of XII. c.

The baptismal font of the church of S. Bartholomew at Lüttich, cast by Lambert Patras of Dinant in 1112, ornamented with five bas-reliefs of New Testament scenes, and supported by animals.

The Bayeux tapestry, XII. c.

CONCLUSION OF ROMANESQUE ART NORTH OF THE ALPS

Whereas Carolingian Art was only the first indication of an awakening, in Romanesque Art the new nations north of the Alps had already found a concrete form of expression. It is therefore of the utmost significance, inasmuch as it laid the organic foundations of the mediæval style of architecture north of the Alps and indicated the direction in which the plastic and so-called minor arts were to move, besides which it had a share in forming the national art of Italy, particularly in certain districts.

Romanesque Art north of the Alps created the true type of the vaulted church, which, though still clumsy and heavy, was yet capable of producing an effect of power and impressive grandeur, like the Doric temples of archaic Greek Art. The types of monastery and palace created by it reappear in a modified form not only in the Gothic period but also in the Italian monasteries and communal palaces. In sculpture, the northern gifts of naturalism and vivacity appear in the treatment of the figures, and both in sculpture and painting, in the scenes of the Passion and Crucifixion of Christ and the martyrdoms of saints, it gave expression to certain dark and gloomy imaginings also peculiar to the northern mind.

CHAPTER III.

GOTHIC ART NORTH OF THE ALPS.

THE evolution of Gothic from Romanesque Art was accomplished by so gradual and reasoned a process as to be almost imperceptible. There is nevertheless an immense difference between these two styles when each was at the height of its development, each clearly being the outcome of two strongly contrasting periods in the life history of the new nations north of the Alps.

Gothic Art had its rise in France in the twelfth century ; in the following century, during the reign of Philippe Auguste and Saint Louis, when France was at the height of her prosperity, it also reached its height ;¹ in the fourteenth century it continued to flourish, but towards the close of the fifteenth it began to decline, and suffered a gradual eclipse. It was then that the Italian Art of the Renaissance

¹ It was during the four reigns of Louis the Fat, Louis the Young, Philippe Auguste, and Saint Louis that the foundations of political and civic unity were laid in France, and that the French nation attained the height of its culture ; students flocked to Paris from all parts, Dante being among the first.

Louis VI., the Fat . . .	1108-1137
Louis VII., the Young . . .	1137-1180
Phillipe II., Auguste . . .	1180-1223
Louis VIII., the Lion . . .	1223-1226
Louis IX., the Saint . . .	1226-1270
Philippe III., the Bold . . .	1270-1285
Philippe IV., the Fair . . .	1285-1314

was brought into France by enthusiastic kings and noblemen on their return from the wars in Italy.

During its whole glorious progress, French Gothic Art continued to spread through the whole of Europe, and even into Palestine, Antioch, Cyprus, Rhodes, and Greece.

This Art, most inappropriately termed Gothic—more properly called *Ogival Art*—was a genuinely national product of France, the most splendid expression of its mediæval civilisation, answering to the needs of all classes of society, ecclesiastical and monastic, feudal and popular. It built churches, monasteries, and castles, municipal palaces, mansions, and houses, and all the buildings were ornamented and furnished by it in a single homogeneous style, readily adapting itself to the particular requirements of religious and profane buildings, and assuming distinct features in each. But it is in the cathedral that Gothic realised itself most completely, and attained the highest degree of beauty.



Fig. 243.—Frieze and waterspout on the Cathedral of Nevers.
(Gonse.)

ARCHITECTURE.

(a) *The Gothic Cathedral.*

The defects of the Romanesque church impelled the builders to search for some method of construction which, without sacrifice of strength and stability, should yet yield better lighted and more gracefully proportioned churches. The parts destined to resist the thrust of the vaults increased in number and importance. The substitution of ribs for groining in the intersecting vaults was already a great step in advance,¹ and now the problem was finally solved by the construction of isolated ribs (Fig. 244). By this means the roofing no longer formed an integral part of the vaults, but constituted independent arches, called *ogival*,² designed simply as a support to the vaults themselves. When the principle was once established of making the four divisions of each vault rest in this way on diagonal arches, the segments themselves became thinner and less weighty. As an immediate consequence, the groups of piers were



Fig. 244. — Ogival intersecting vault. (G. Caugny.)

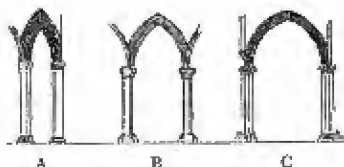


Fig. 245. — Arches at an acute angle. B, normal; A, lancet; C, broad opening.

¹ This seems to have been first accomplished in England.

² These arches were called *ogival* from *augere*, their function being to augment the support of the vaults.

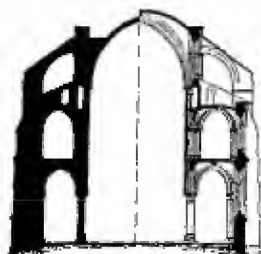


Fig. 246.

First process in the Gothic building.

Section of Laon Cathedral.

(Seemann.)

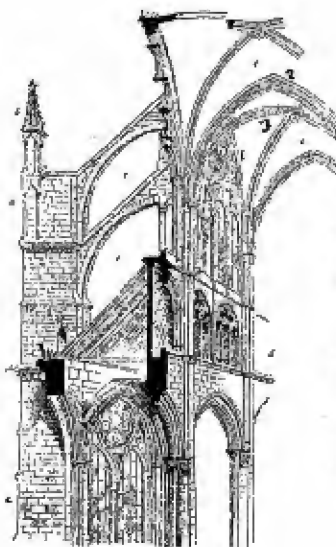


Fig. 248.

Parts of the perfected Gothic building.

Exterior :

a, a, buttresses.

b, pinnacle.

c, flying buttresses.

Interior :

d, triforium.

e, e, intersecting vaults.

1, longitudinal arch.

2, transverse arch.

3, ogival or diagonal arches.

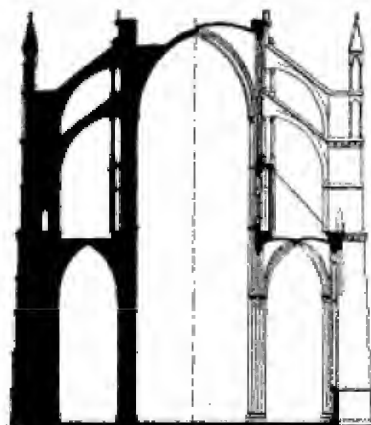


Fig. 247.—Fully developed Gothic structure. Section of Amiens Cathedral. (Seemann.)

able to be carried up to a much greater height, thus increasing the height of the whole building (Figs. 246, 247, 248).

To secure greater height, the pointed arch was adopted as having a higher thrust than the round arch. The Gothic character of a building does not, however, depend on the use of such an arch, but on the use of independent ribs to support the intersecting vaults, and the consequent development of the piers and of the whole structure as shown above.

The pointed arch had been in use since the remotest antiquity, but only in rare instances: it was adopted by the Persian Sassanids, and later by the Arabs. In Gothic architecture its character varies according to the opening (Fig. 245).

Meanwhile the Romanesque buttresses on the exterior, which corresponded to the line of piers within, were made

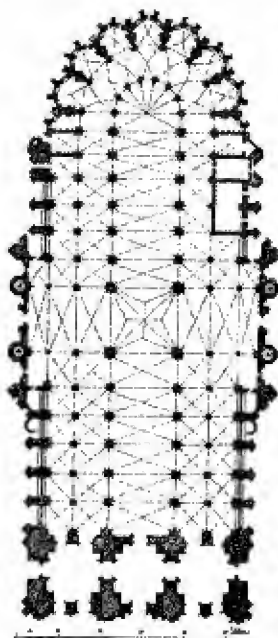


Fig. 249.—Plan of Gothic cathedral.

higher and stronger, consisting of blocks of masonry, each one slightly narrower than the last; from these, arches rose to prop up the nave, the side aisles, and (at the west end) the apse (Figs. 246, 247, 248).

The steeples, which had continued to increase in volume and height, now became giant pyramids, reinforcing the building in the front, on either side, and at the end.

When these provisions had been made it became possible to diminish the thickness of the walls; whilst, in proportion as they grew thinner, they admitted of larger openings, so that we find vast spaces filled by rose windows and others, and by broad, deep doorways.

The galleries of the side aisles (Fig. 210), no longer being necessary, were abolished, though a row of arches still remained opening on the nave and known as the triforium (*claire-voie*).¹

Finally, all the elements which served to support the building were banished to the exterior, leaving one vast uninterrupted space within, so that the Gothic cathedral became a colossal carcase of stone.

But this impression of a mastodon carcase on the

¹ The scope of this volume does not admit of our entering into further details; but we must point out in passing that Gothic Art, in the course of its evolution, availed itself of various elements of Byzantine, Arab, and even of Sassanid Persian Art.

exterior was soon lost beneath the decoration of sculptured figures and ornament and, at certain points, of colouring.¹ Further, the flood of dazzling light which poured into the building through all the great windows was tempered by great panes of coloured glass, and sometimes by colouring on the vaults, piers, and arches, especially in the chapels.

Let us now pass to a brief survey of the Gothic cathedral (Fig. 250).

The façade was practically absorbed and merged in the vast campaniles which bounded it on either side. In the lower part of it, at the top of a long flight of steps, are three doorways with broad and deep openings; above them runs the loggia or so-called *Kings' gallery*, from the statues of kings ranked between each pillar. Above the gallery, the campaniles—broken up into a number of perforated turrets, consisting of clusters of little pillars, and perforated in their more solid mass by the windows of the various storeys—rise solitary, narrowing and sharpening to a



Fig. 250.—A complete Gothic cathedral.
(Die Baukunst.)

¹ In spite of every device, the effect produced by the arches of the buttresses round the apses is that of a carcass: they seem like the ribs of a huge whale: such at least is the impression of the exterior of the west end of Notre Dame as seen from the apse.



Fig. 251.—Side view of a cathedral (Notre Dame, Paris). (Phot. Neurdein.)

fliche.¹ Then the façade becomes narrower—disappears into the immense rose window, and terminates in a triangular point—sometimes hidden by more galleries.

The sides seem like the boundaries of a forest, with the numberless piers or pyramidal buttresses, and the arches rising abruptly from them like

thick trunks from among gnarled boughs. Above it all rises the long, steep, slanting roof, covered with sheets of lead, and its ridge adorned, throughout its whole length, by another ridge of perforated iron—interrupted above the transept by a slim, pointed spire, known as a *fliche*.

Almost midway on either side project the two ends of the transept, which, in a Gothic building, intersects the church much lower down (Fig. 251). Each of these projections forms another impressive façade with campaniles, doorways, rose-windows, etc., and is no less richly decorated than the main façade.

Towards the end, the side walls pass imperceptibly into the curve of the apse, from which again radiate chapels (Fig. 249), which seem almost like a group of miniature churches clustering round the west end under the wing of the mighty apse, which stands, like the side walls, amidst a forest of buttresses and immense flying buttresses.

We have already noted that this vast pyramidal mass of stone is veiled by its sculptured decoration, innumerable little pillars, niches, tabernacles with corbels and canopies ornamented all over, pinnacles, gargoyles, spires, and turrets. But it is in the façades that we find the most

¹ Extremely few of the campaniles were carried to completion like that of Chartres, with their pyramid rising to a point; the greater number remained incomplete, or lost their crown in a fire, so that they have a flat, terrace-like top.

splendid display of statues and bas-reliefs. The main façade is naturally the richest: it has sometimes no less than five porches, entirely covered and lined with sculpture, which was for the most part coloured or gilded¹ (Fig. 252), and forming a whole of extraordinary beauty, replete with imagination. We may note in passing the difference between this wealth of decoration and that of the Indian temples: in the Gothic cathedral, far from being an inextricable jungle of luxurious vegetation, it is distributed according to a wonderfully clear and ordered plan.

The interior of a Gothic cathedral produces on the spectator an impression of overwhelming force: his spirit is exalted by the vast space and extraordinary height,² while the subdued light through the painted windows impels contemplative devotion.

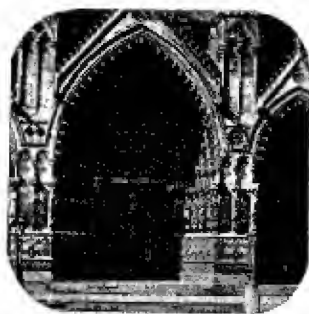


Fig. 252.—Porches of Amiens Cathedral.
(Phot. Neurdein.)

¹ To-day the traces of colour and gilding are best seen in the recesses of the porch, where the effects of the weather have been slower to penetrate.

² For example, Chartres Cathedral in its whole extent measures 5200 square metres; the breadth of the central nave is 16 metres, and its height from pavement to vaulting 36.55; that of the side aisles is 13 metres.

Whether the church consist of one, three, or five aisles, with the addition of chapels, its roof seems to hang above it as by miracle, sometimes painted blue like the sky and studded with golden stars. The outer walls of the side aisles and of the apse are reduced to a minimum by the vast windows; the upper surface of the walls above the arches of the nave is also perforated throughout by the triforium and the windows above it.

The arches of the aisles, doors, and windows are usually pointed, with a view to attaining greater height.

The pillars, which, besides bearing the roof of all the aisles and the upper wall of the nave, also serve to divide the aisles, are of two kinds, cylindrical or clustered shafts, the latter being the most common. In some cathedrals both types are employed, and in this case the cylindrical supports are confined to the apse. The clustered shafts consist of as many pillars as there are longitudinal, transverse, and ogival arches; the capital no longer serves any purpose, but remains merely as a band of ornament winding in and out with the curve of the group.

The breadth of the nave is about double that of the side aisles, and is divided into rectangular spaces equal in number to those of the side aisles, which are square in shape.

The side aisles are carried on beyond the transept so as to form an ambulatory round the presbytery. In the majority of convent churches this is divided by a high partition (called by the French *jubé*, by the Germans *Lettnervand*), and forms a long choir lined all round with stalls, and with an altar at the end.



Fig. 253.—Interior of Rheims Cathedral.
(French photo.)

The stalls are carved with Gothic figures and ornaments, and the altar—which is comparatively insignificant—is in the same style. The outer wall of the choir, which forms the inner wall of the first side aisles, is adorned with sculpture and with tombs. The outer wall of the ambulatory or apse is in many cathedrals broken by radiating chapels (Fig. 249).

The cathedrals most famous for size, majesty, and artistic beauty, architecture, sculpture, and painted glass, are those of *Paris* (Notre Dame), *Amiens*, *Rheims*, *Beauvais*, and *Chartres*, and amongst them we must mention the *Sainte Chapelle* at Paris.¹ The size of the cathedrals, and the overwhelming abundance of sculpture, and coloured glass, caused their building and decoration to extend over a very long period, sometimes even centuries.² Few indeed—at most one or two—ever reached completion. Further, as the style went on developing all this while, two only, *Amiens*

¹ All the finest creations of Gothic Art are in the so-called Isle de France, with Paris for centre.

² Chartres Cathedral, of which the original façade (1140-1160) still remains, was otherwise built entirely afresh after the fire of 1194; it was consecrated in 1260, but the magnificent sculpture of the side porches was not completed till the fourteenth century; chapels were added during the fourteenth and fifteenth centuries, and in the sixteenth the spire of the left campanile and the enclosure round the choir, which was not finished till the seventeenth century.



Fig. 254.—Interior of Amiens Cathedral. South side aisle. (Gosse.)

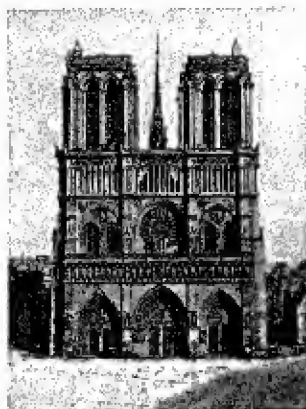


Fig. 255.—Notre Dame of Paris.

Sainte Chapelle at Paris, with its wonderful single nave—a miracle



Fig. 256.—Rheims Cathedral.

and Rheims, together with the *Sainte Chapelle*, form a really homogeneous whole; whilst each of the five greatest cathedrals is distinguished by some peculiar excellence, so that it has been well said that a perfect cathedral would combine in itself the nave of Amiens, the choir of Beauvais, the porches of Rheims, the spire of Chartres, the kings' gallery and rose-windows of Notre Dame, and the interior decoration of the *Sainte Chapelle*.

Two, however, amongst these buildings, besides their admirable unity of style, which makes them appear as the outcome of a single creative impulse, have attained complete and absolute perfection. *Rheims Cathedral* (Figs. 242 and 256), at once so majestic and so gracious, and the *Sainte Chapelle* (Figs. 257 and 258), with its wonderful single nave—a miracle of delicacy, grace, and richness (Figs. 259, 260, 261). The former is unrivalled save by the Parthenon, the latter save by the Portico of the Priestesses and the little temple of the Wingless Victory.

The *Sainte Chapelle* was built by Louis IX. (Saint Louis) as a chapel for the royal palace and a shrine for the blessed crown of thorns. It now stands alone in the court of the Palais de Justice, surrounded by modern buildings. The interior has two floors; the ground floor—a kind of crypt or secondary chapel (Fig. 259), low and squat, and the upper floor or royal chapel proper (Figs. 260,

261). Here we find the Gothic religious building in its true character, with its mysticism and its marvel of light from stained-glass windows. The architectural skeleton (the high base of the periphery, clustered shafts, diagonal arches and vaults) is reduced to a minimum and is hidden by the colouring and gilding. And when the rays of the morning sunshine in through the stained glass, and the whole chapel is filled with an atmosphere of gold dust, ruby, topaz, and amethyst, it seems like some creation of the phantasy, a vision of Paradise!



Fig. 257.—Amiens Cathedral. (Phot. Nearden.)

Periods of Style in French Gothic Architecture.—The architectural and decorative style of the French Gothic cathedrals exhibits four phases of development.

I. *The primitive period*, from the second quarter of the twelfth century to about 1190. The chief constituents of the style were fixed: intersecting ogival vaults (*i.e.* with independent ogival arches), piers and arches on the exterior, or flying buttresses, pillars, and massive cylindrical supports, habitually *pointed arches*, larger apertures throughout, and a corresponding diminution in the thickness of walls and pillars.



Fig. 258.—Chartres Cathedral.



Fig. 249.—The Sainte Chapelle,
Upper floor, left side.

The buildings become much higher; the decoration is still of a sober character.

Examples:—

Noyon Cathedral, begun
in 1131
Abbey Church of S. Denis,
near Paris (the
choir) 1137-1145
S. Stephen's Church at
Sens, begun in 1140
Laon Cathedral, begun 1160
Cathedral of S. Leu.
„ Senlis.

Cathedral of Notre Dame (the choir), begun in (Figs. 251, 255) 1160
„ Soissons (south transept only) begun in 1176

II. *The period of lancet Gothic*, from about 1190-1240. The pointed arches are narrow or lance-shaped, like those of the Arabs (Fig. 245 A); the flying buttresses are paired; the bays of the nave are rectangular, and those of the side aisles square.

The galleries of the side aisles disappear altogether; only the triforium remains, with a low-pitched roof. The windows are still larger, and broken up by little piers, arches, miniature rose windows, etc. The rose window of the façades takes definite shape. The arches attain a yet greater height, like-wise the central nave. Sculptured figures and ornaments are carried out with lavish beauty, but



Fig. 250.—The Sainte Chapelle,
Ground floor.

without extravagance, over the whole exterior as well. Stained glass begins to acquire value and importance. The cathedrals, thus perfected in grace and delicacy of proportion, rise to an immense height.¹



Fig. 261.—The Sainte Chapelle. Upper floor.

Examples:—

Chartres Cathedral (Fig. 258), begun anew in	1194
Bourges " begun in	c. 1200
Troyes " "	1208
Rheims " (Figs. 253, 256), begun in	1211
Soissons " "	1212
Auxerre " "	1216
Mans " "	1217
Amiens " (Figs. 254, 257, 262), after the destruction of the original building, was begun again in	1221
Beauvais ² " after destruction of original, begun in	1225

III. *The period of radiating Gothic*, from about 1240-1350. A series of chapels radiate from the cathedral apse. The architecture reaches the utmost possible degree of light-

¹ Under Louis VII. to 25 or 28 metres; under Philippe Auguste to 35 or 40 metres; at Beauvais even to 43 metres. So too the campaniles: those of Chartres reach 111 and 122 metres, those of Amiens, which has no *flèche*, 130 metres.

² The re-building of Beauvais Cathedral, which was undertaken in 1225, started as usual from the choir, which was completed in 1272. It was not till between 1500 and 1537 that the transept was added.

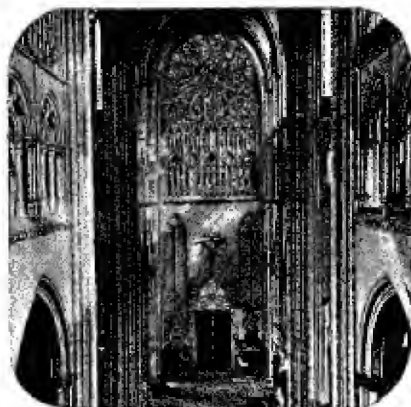


Fig. 262.—Interior of N. transept in Amiens Cathedral.
(Phot. Neurdein.)

ness. In order to secure this the walls are reduced to the minimum, and the windows are framed only by a slender skeleton, capable nevertheless of immense resistance; the piers are mere clusters of thin pillars, and the capitals are almost non-existent; the triforium in its turn disappears, its place being usurped by the windows of the central nave. The outer piers are made yet stronger, the arches appearing sometimes quadrupled, sometimes single, but always of vast bulk.

In several of the cathedrals the chapel beyond the apse is so large as to be almost a church. During this period the porches are covered with magnificent statues and ornament, which now extend to the whole façade.

Examples:—

The Sainte Chapelle (Figs. 259, 260, 261)	1226-1270
Bayeux Cathedral (the choir)	1231
Evreux " begun in	1275
Chapels of the apse in Notre Dame.	
Abbey Church of S. Benin at Dijon, begun anew in	1280

Abbey Church of Notre Dame at Dijon	1230-1334
" S. Philibert "	
" S. Nazaire at Carcassonne	1310-1320
" S. Urban at Troyes.	

The sculpture on the porches of the façade and side walls of Rheims Cathedral (Fig. 263).

The transept porches of Chartres Cathedral.



Fig. 263.—Left side porches of Rheims Cathedral.

IV. *The period of Flamboyant Gothic* dates from the middle of the fourteenth century, lasts throughout the fifteenth and till the beginning of the sixteenth century. This style falls into exaggeration both in the architectural liberties it permits itself and in its sculptured decoration; it strives after recondite undulations of line, and capricious wayward curves in the ornamentation, which sometimes resembles the writhing spires of flames.

Examples:—

The church of S. Gervais at Paris.

" S. Merry "

The Sainte Chapelle of Vincennes Castle, near Paris.

The Cathedral of Albi.

Rouen Cathedral with its two famous transept porches, known as the *Portail de la Calende* and the *Portail des Libraires*.

The Church of S. Ouen at Rouen (Fig. 265).

" S. Maclou " (Fig. 264).

" the Certosa of Champmol near Dijon, of which there

only remain a few fragments of the façade with the famous statues on its porch. 1383-1405

The façade and porch of the Church of S. Germain l'Auxerrois at Paris. 1435-1439

The Chapel of S. Hubert, built by Charles VIII. in the Castle of Amboise at the close of the fifteenth century.



Fig. 264.—Rouen, Church of S. Maclou. (Guérinet.)

The tower of S. Jacques la Boucherie at Paris. 1508-1522

The spire of the new campanile of Chartres. 1507-1513

The Church of Brou in Aïn, begun in the early sixteenth century.

Historic Periods of French Gothic.—Some writers have adopted a more general classification, founded on political and intellectual developments in France; according to these they class the various artistic works belonging the same period, the religious, monastic, and profane architecture, sculptured ornament, statuary, tombs, painting (frescoes, glass, and miniatures), and the products of the minor arts.

Since Art is the outcome and expression of civilisation, this method of classification, according to the great periods of history, is a much more rational one, and more in keeping with a general study of the history of Art. But in

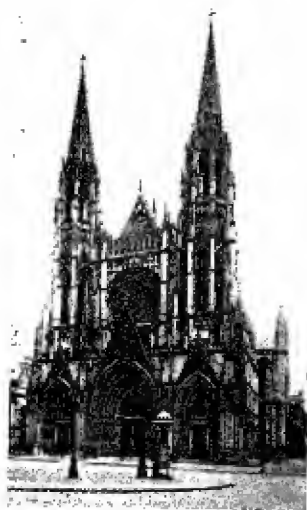


Fig. 265.—Rouen, Church of S. Ouen. (Guérinet.)

an elementary, and, so to speak, preparatory course, we are obliged to follow a simpler method, and to examine the various products of Art, group by group, or in their separate branches, and according to the scope of each, seeing that architecture grew up and flourished before sculpture, sculptured ornament before statuary; while both architecture and sculpture developed before painting. This elementary scheme also allows us to trace the development of each individual art along the line of its slow but continuous evolution. In any case, however, it is necessary that we should sketch the periods of history, however briefly.

I. *Period*, from the second quarter of the twelfth century till the accession of Philippe Auguste in 1180. During this

time the Tiers Etat emerged and commercial franchise was granted, whilst at the same time the royal prerogative was preparing to assert itself more strongly. The fundamental transformation of Romanesque into Gothic took place while the corporations were in process of formation—out of which were to grow the guilds of builders in the century following.

II. *Period*, from 1180-1270, during the reign of Philippe Auguste and Louis IX., the time of France's greatest power and glory, both socially, intellectually, and artistically. One after the other were built and decorated the great cathedrals of Laon, Notre Dame, Soissons, Bourges, Amiens, Rheims, etc., the choir of Beauvais, the Saint Chapelle, and the castle of Coucy.

III. *Period*, from about 1270 to the beginning of the sixteenth century, disturbed by the Hundred Years' War. Old ideals have vanished; the new buildings are startling in their architectural ingenuity and extravagant in decoration. Religious architecture begins to yield to profane; palaces and seignorial manors take their place, such as the Hôtel de Cluny at Paris, the palaces of Poitiers, Rouen, and Dijon, and the house of Jacques Cœur at Bourges. The Gothic style, like a great river which continues to flow a long while after it has emptied itself into the sea, persists till the first half of the sixteenth century.

The study of French Gothic architecture naturally includes that of monasteries, castles, manors, palaces, etc., which we will now briefly survey.



Fig. 265 *Ar.*—Keys of vault. Laon Cathedral.
(Gosse.)



Fig. 266. — Abbey of Mont S. Michel in France.

(b) THE MONASTERY.

The first development of the monastery had taken place in the Carolingian, and had been continued in the Romanesque period, but the Gothic period marks the height of its development in spaciousness, variety, and artistic beauty.

It was in France again that this development was accomplished, first by means of the ancient Cluniac Order,¹ then by the Cistercians, who soon surpassed their model.

¹ The following monastic Orders were most influential in developing and spreading mediæval Art in the West :—

The Benedictine Order, already alluded to, founded in 529 by S. Benedict at Monte Cassino in the south of Italy, and spreading through the whole of Europe.

The Cluniac Order, founded at the monastery of Cluny, near Macon, in France, between 929 and 1007, and which in the twelfth century already numbered 2000 dependencies in France, Germany, Italy, England, Spain, and Poland.

The Cistercian Order, which arose in this period, and played a most important part in the formation and dissemination of Gothic architecture during its first period. It was founded in 1098 by S. Robert in the forest of Cîteaux (Cistercium) in Burgundy, and after 1113

As in the case of the cathedral, we propose to describe briefly the generic type of monastery.

The monastery was a little world in itself, sufficient to itself as regards all the material needs of life, devoted to the observance of its own religious rule and ministry, to the cultivation of letters, science, and art, practical handicraft, and agriculture. It was situated in an extensive tract of ground beside a stream, and completely isolated by a moat which enclosed its high boundary wall on every side (Fig. 267).

The entrance and gateway formed a small fortress in itself through which one passed into a spacious courtyard, round which were the guest-house, the dispensary of alms and medicine, and various buildings devoted to the different trades which supplied the material needs of the monastery.

Beyond this court was the church; between it and the guest-house was the entrance to the monks' abode, and in the opposite corner the entrance to the outer precincts, namely, the herb garden, meadows, fishpools, stables, the mill, bakehouse, granary, magazines, cellars, wash-house, and infirmary.

The style of the church is the same as that of the cathedrals. It will suffice to mention a few additions or

received fresh incentive from S. Bernard, who in 1115 founded the dependent monastery of Clairvaux in Aube. In Europe the Cistercian abbeys in the thirteenth century numbered 1200.

Students of literature and other arts were received into the monasteries, so that they became the centre of actual schools of Art, in which architecture held the foremost place.

The *Certosa* Order arose in 1084, when S. Bruno retired with a few companions to live as hermits in the mountains and lonely region near Grenoble in 1090. S. Bruno founded another *Certosa* (*Cartusia*) in Calabria, where he died in 1101.

The *Certosa* brothers lived apart from each other, vowed to absolute silence and solitude, to study and contemplation. They might not come out of their cells save to go to church. They had 172 monasteries in Europe, 70 of which are in France. The original parent building near Grenoble was recognised as their head and called the Grand Chartreuse.

We shall speak later of the Franciscans and Dominicans, in discussing Italian Art.

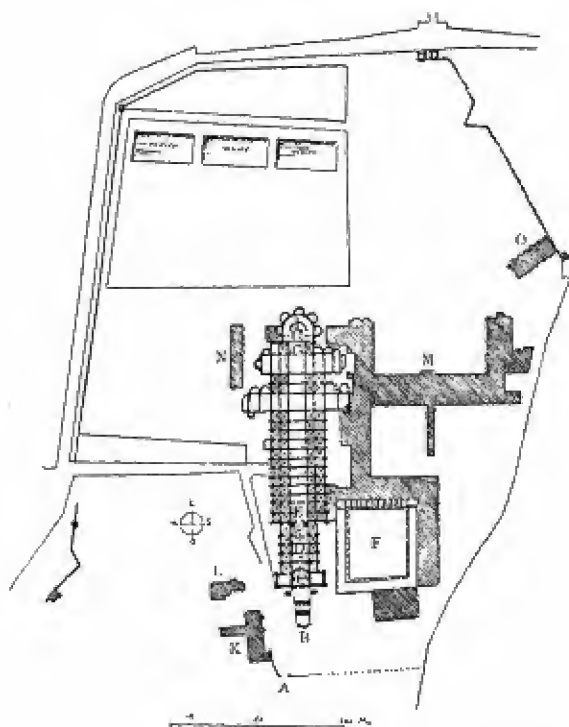


Fig. 267.—Plan of the ancient Abbey of Cluny, destroyed at the time of the French Revolution. *A*, entrance. *B*, Steps leading up to the church. *C*, Narthex chapel. *D*, Small outer church for strangers. *E*, Entrance to church of the monks. *F*, Cloisters. *G*, High altar. *H*, Back altar. *I*, Ambulatory. *M*, Monks' dwellings. *N*, Infirmary. *O*, Bakehouse. (Corroyer.)



Fig. 268.—Mont St. Michel, so-called "Hall of the Knights."

modifications. The narthex, for instance, has developed into a chapel or small church, open to all, while only the brothers have access to the church itself, except on great occasions. The choir has also been considerably enlarged with two side altars, and practically cut off from the rest of the church by a high partition. In some convent churches a further partition separates the part open to the public from that reserved for the monks, known in French as *jube*, in English as *rood-loft* or *rood-screen*, in German as *Letztnerwand*, and in Italian as *tramezzo*. In cases where the convent was the depository of precious relics, the church was built in such a way as to facilitate the progress of the pilgrims and people who flocked to worship there on great festivals. Further, as certain Orders were commanded by their Rule to adjourn to the church for prayer at fixed hours during the night, a great staircase was built, leading from the neighbouring dormitories into the church.

The monastic buildings (Fig. 269) were grouped round three sides of the cloisters (the fourth side being occupied by the church), and comprised, on the ground floor, the chapter-house, library, parlour, refectory, in front of which was the well and behind, the kitchen and dispensaries; on the upper floor, the apartments of the Prior or Abbot and the dormitories.

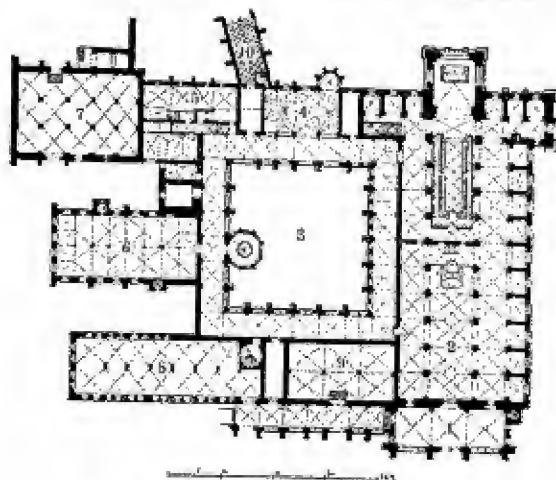


Fig. 269.—Plan of a Cistercian abbey. (Corroyer.)¹

In the Carthusian convents (Fig. 270) there were two cloisters, the first containing the aforesaid ground-floor appointments, the second, larger one, surrounded by the cells of the Brothers, apart from each other, and each with a garden of its own.

Some of the finest features of Gothic Art, which had received so strong an impulse from the Monastic Orders, are to be found in the decoration of their churches, the rood-screen and choir stalls, cloisters and chapter-house.

- ¹ 1. Church porch
2. Church
3. Cloisters
4. Chapter-house
5. Parlour

6. Refectory
7. Kitchen and dispensary
8. Storeroom
9. Cellars
10. Passage and stairs leading to dormitories above.

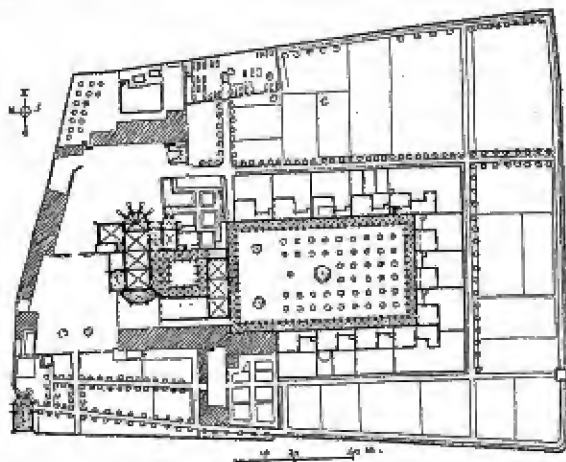


Fig. 270.—Plan of a Carthusian Abbey. (Corroyer.)

The cloisters long retained the low and rather heavy effect of the Romanesque style, with pairs of pillars, but gradually acquired grace and elegance by the subdivision and perforation of the arches, till they became what we see them in the Abbey of Mont S. Michel (Fig. 271).

Cloisters were also attached to cathedrals, especially to those belonging to a bishopric, partly because the bishop's palace was a sumptuous building as well as being the seat of Justice, partly because the canons lived as a community, so that their residence came to be a kind of convent, with its precincts grouped round the three vacant sides of the cloisters (Fig. 272).

We may mention as an example of a chapter-house, or assembly-hall, that of the Cavaliers in Mont S. Michel (Fig. 268).



Fig. 271.—Cloisters of Mont S. Michel.

The Abbey of Mont S. Michel, which stands on a lofty island off the north-west coast of France (Fig. 266), is artistically the most famous of the French monasteries, and was at one time also an impregnable fortress.

Philippe Auguste (1180-1223) regarded it as a strategical position of the first importance in the defence of the French coast, and had the whole abbey rebuilt, so as to make it not only the most splendid monastery in his kingdom but one of its most powerful fortresses; the result was one of the architectural marvels of the Middle Ages.

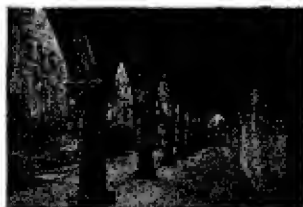


Fig. 272.—Ancient cloisters of cathedral and archbishop's palace at Laon. (Phot. Neurdein.)



Fig. 273.—Castle of Courcy. From a XII. century miniature.
(Violet-le-Duc.)

(c) THE FEUDAL CASTLE.

Religious mysticism was not a more characteristic feature of the Middle Ages than feudalism. As mysticism found its completest expression in the cathedral and monastery, so feudalism was reflected in the castle.

The feudal castle, besides being a fortress and the permanent abode of the feudal lord and his family, was also of the greatest importance from an artistic point of view, especially in France, Germany, and England, where feudalism reached its fullest development.

Besides holding sway over the fief, the castle had also to prevent it from being encroached on ; in other words, the feudal lord, whilst keeping his own vassals in their proper place, had always to guard against the greed of the neighbouring feudatory : he therefore chose an eminence on which to erect his fortress from which he might not only survey the immediately surrounding country subject to him, but also one or more valleys and the ford of a river.¹ The principal feature is the

¹ The ruins of watch-towers on the spurs of the mountains at the entrance to and along the sides of valleys must not be confused with the castle ruins : they were built as spy-towers, and their guardians by signalling from one to the other were able to warn the castle of the enemy's approach.

central tower or dungeon keep (*dunjon, bergfreundin, maschio*), surrounded by a high wall, and, according to the importance of the castle, occupied in the intervening space by a greater or less number of dwellings and fortifications.

The true type of a feudal castle with its borough is the castle of Coucy in the north-east of France, a few hours distant from Laon and Rheims; it was built by Enguerrand III., surnamed the Great, Sire of Coucy, Saint Gobin, Marle, La Fère, etc., between 1223 and 1230, during the minority of Louis IX.

The borough, which is still inhabited, preserves, besides a few ancient houses, its old Romanesque church. The ruins of the castle are imposing (Fig. 274), consisting of a considerable part of the formidable fortifications and the outer wall with its towers, which enclosed the castle and borgo.

Built, as it was, on a long and narrow rocky promontory sloping gradually down to the borough, it overlooked three valleys and was surrounded by a triple circle of defence. The first was a battlemented wall with towers surrounding castle and borough. A moat divided the borough from the castle, and on its farther side rose the second wall, with battlements and turrets, and a great space reserved for the quartering of troops in cases of siege; this second circle communicated with the borough by means of a drawbridge. Beyond the enclosure of the second wall again rose the castle proper (Fig. 273), on the sheer peak of the promontory, and separated from the preceding wall by a third likewise furnished with moat and turrets. It could only be entered by the drawbridge under the portcullis (an iron grating which was let down from above and went deep into the ground), and through the great portal, which was furnished with machicolations.

After passing these defences one came out on the inner court, enclosed by three groups of buildings.

The first, to the right (bounded by a watch-tower at the corner), was devoted to kitchen and dispensary, the storage of arms, and the servants' apartments.

The second, which bounded the castle on the farther side, was approached by a broad staircase and consisted of a sumptuous building with two corner turrets inhabited by the lord and his family. Built as it was on the brink of the rock, it commanded magnificent views of the distant landscape.

The third, to the left, was likewise sumptuous, and consisted of the state apartments and reception rooms—namely, a great hall on the ground floor with a spacious hearth, where the castellan and his family met together and where the brothers, pilgrims, and

troubadours were received who came from time to time; on the floor above was the great throne-room, richly furnished and hung with portraits of knights renowned in deeds of chivalry, and ladies famed for their beauty and virtue, or with trophies won by ancestors in fight. It was this hall that the king made use of when he came to hold his court, and the throne was therefore always kept in readiness for his arrival.

In the courtyard stood the chapel (a miniature Gothic church), the well, and spreading lime-tree.



Fig. 274.—Ruins of the Castle of Coucy. (Phot. Neurdein.)

The *keep* stood at the junction of the left side with that by which one entered: it was a castle within a castle. This lofty cylindrical tower¹ commanded the now ruined castle, the borough, and the distant horizon. It was again surrounded by a wall and moat crossed by a drawbridge. It was the final resort of the castellan and his family, and a few trusted retainers, if the besiegers had succeeded in taking one after another of the outer defences and had penetrated to the heart of the castle. Above the entrance may still be seen a bas-relief of Enguerrand throttling a lion.

Art found its chief scope in the Gothic chapel—built on the model of the Sainte Chapelle in Paris—the great throne-room, the reception room below, and the living rooms of the chatelain and his family. In the museum at Cluny we can get an idea of the carvings in stone and wood, the paintings, tapestries, trophies, banners, furniture, and

¹ Even now, robbed of its roof, it is 55 metres high, and 31 metres in diameter.



Fig. 275.—Hall of the keep in the ancient Castle of Vincennes. (Gonse.)

utensils, by mean of which art helped to mitigate the gloom of these lonely castles.¹

(d) THE MANOR.

The introduction of artillery practically paralysed the old feudal castle's capacities of resistance; the organisation of the State was meanwhile undergoing a fundamental change—feudalism was disappearing, and power was becoming concentrated more and more in the hands of the king. Finally, in the second half of the fifteenth century, the feudal lords, having left their remote and solitary

¹ The castles in the valley of Aosta are, on account of their proximity to France, much more French than Italian in type. A complete model of such a castle, on a reduced scale, exists at Turin in the Valentino Park, in the so-called *castello medievale*, to which later a borgo was added.

castles, came down to the hills and plains and built there new dwellings, which, while retaining a semblance of fortification, at once assumed a more artistic and gracious aspect, whilst their interior was adorned with all the



Fig. 276.—The bridge of Cahors. (Gonse.)

luxuries and artistic embellishments of a more advanced age, as in the so-called *castles* of Pierrefonds and Chantilly and the manor of Issogne in the valley of Aosta, the style of which buildings we have noted above.

(c) FORTIFIED BRIDGES, GATEWAYS, PALACES, AND TOWN HOUSES.

Art in the Gothic period also took account of the more important bridges, city gates, and buildings within the city.

The fortified bridges became actual castles, furnished with towers and defences at both ends and in the middle, which served also for the exaction of toll. The bridge of Cahors, begun in 1308, is a typical instance (Fig. 276).

The city gates were, like those of the castle, flanked by two towers with battlements and machicolations, and provided with a drawbridge, portcullis, etc., whilst a few were built on the plan of the old Roman castle.

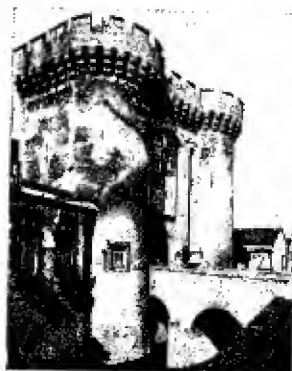


Fig. 277.—Porte Guillaume at Chartres. (Guézinet.)

Examples:—

- Fortified gate of Carcassonne, XII-XIII, c.
" Aiguës-Mortes, XIII, c.
" Dinan, XIV, c.
" Guillaume at Chartres, XIV, c. (Fig. 287).
" Guerande, XV, c.

Hospitals, built tastefully and even luxuriously, and consisting of a vast area divided up by rows of pillars supporting intersecting vaults, with ogival arches, or vaults with level surface but pointed and ornamented with stripes and bands following the same angle; other hospitals had vaulted wooden ceilings supported by crossbeams.

There were few enough communal buildings, for it was at the cost of continual struggle that the cities acquired and maintained a certain independence,¹ and they were rarely able to build a communal palace or town hall, with a belfry for summoning meetings and troops, warning

¹ Civic freedom was better understood and defined much further north in Flanders and Germany, and quite in the south, in Italy for example.

labourers of their hours of work and rest, and ringing the curfew. The town-hall was a rectangular building. On

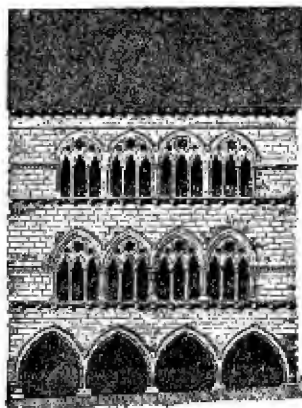


Fig. 278.—Ancient building at Saint Yrieix. (Didron, "Annales.")

the ground-floor was an open portico, and on the floors above an assembly-room and room for administrative purposes.¹

On the same plan were the buildings for the benefit of the public, such as banks for tradesmen and workmen, and the more distinguished houses of private persons. The architecture of these buildings was Gothic, but acquired a character of its own. Didron presents us with a most interesting example dating from the thirteenth century, and still in good preservation, at Saint Yrieix (Fig. 278). In this building we see the developed Romanesque type of which we gave an example earlier, also from a reproduction of Didron (Fig. 215), and with which it may be well to compare this. The new type, while still preserving its

¹ Ruins of communal palaces at Toulouse, Martel (Lot), Domme (Dordogne), Bêthun, etc.



Fig. 279.—Hôtel de Clugny at Paris. Detail of Court.

Gothic framework, produces a more graceful and pleasing effect. The arches of the portico are much larger, and reach to the ground, passing imperceptibly into piers; the windows, grouped together in a row, are larger and of great beauty, subdivided by tall and slender columns, arches, and polibate oes.

The Great Seigneurial Palaces.—In the larger towns, besides the archbishops' and bishops' palaces, had grown up those of the feudal lords who owned a feudal dwelling in the principal town of their fief and in a few others as well.

Parliaments, feudal assemblies, and assemblies of vassals were held in these palaces; the seat of justice was there, and banquetings were held there. There were therefore, besides the living apartments, etc., entrance-halls porticoes,

the staircase of honour, the great hall, and other courts. Later were built special *palais de justice*. Both outside

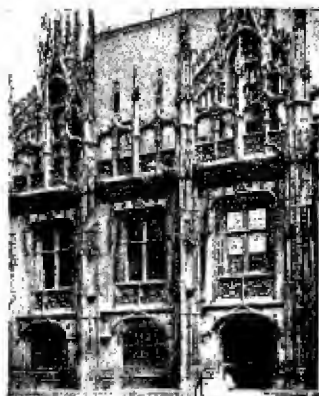


Fig. 280.—Palais de Justice at Rouen. Detail of Court.

and in, these buildings were lavishly decorated, till in the fifteenth century we find such private houses as that of Jacques Cœur at Bourges and the Hôtel de Cluny in Paris (Fig. 279).

Examples :—

Palais des Rois at Paris, known as "Le Palais dans l'Île de la Cité," belonging to the thirteenth century, of which only two turrets now remain, with the intervening space of wall, a square corner tower, and the aforesaid Sainte Chapelle.¹

Bishop's Palace at Laon, XIII. c.

Papal Palace at Avignon, XIV. c.

Palace of the Dukes of Burgundy at Dijon, XV. c.

Palace de Justice at Rouen, end of XV. c.

The Hôtel de Cluny at Paris, XV. c. (Fig. 279).

House of Jacques Cœur at Bourges, XV. c.

Palace of Duke Jean de Berry at Poitiers.

¹ The real castle of the French kings in Paris was the Louvre.



Fig. 281.—The *Vierge d'or* of Amiens. (Spemann.)

SCULPTURE.

We have already remarked that the plastic decoration of the cathedral did much to diminish the impression of a colossal stone carcass or casing. This decoration, consisting of architectural details, ornament, statues, and bas-reliefs, forms a homogeneous and perfectly harmonious whole with the framework of the cathedral. The progress of sculpture being, however, as usual slower than that of architecture, we find pure Gothic buildings whose sculptured decoration belongs still to the period of transition from Romanesque to Gothic. The development of sculpture is first seen in the ornamental part alone, and only later in the statuary. It was, moreover, impossible that so vast a scheme of decoration should be carried through in

a stated number of years, and we are accordingly able to trace various stages of development in the decoration of a single building. This is especially the case in the greater cathedrals; for instance, at Amiens we find statues executed in 1225 and others in 1370; there is a still greater disparity of time and style between the sculpture on the various porches of Chartres.

Cathedral Statuary.—The almost innumerable statues,¹ high-reliefs and bas-reliefs, which adorn the cathedrals, not only form a fine scheme of decoration, but still more a series of compositions which contribute to a single whole, and determined by the clergy with a definitely didactic aim, either from the point of view of sacred history or that of moral instruction. These decorations comprise the Creation of the world and of man, the Fall and Redemption, or the life of the Virgin, and the Life and Passion of Christ. These are followed by the preaching of the Apostles, the lives, miracles, and martyrdoms of the Saints, from which a moral may be drawn; next come the Virtues and Vices, the life of humanity in its history and daily activities, the liberal arts, grammar, rhetoric, dialectic, astronomy, handicrafts, and agriculture; finally the Resurrection and Last Judgment, with the triumph of God in heaven. The outside of the cathedral was in this way an open book wherein the faithful might read, in images, the whole encyclopædia of nature, science, ethics, and history, as it had been summed up for instance by Vincent de Beauvais in his *Speculum majus*.

In the interior the scope of sculpture was very limited: there were hardly ever statues in the aisles, except perhaps at the entrance to the choir (generally the Annunciation); but there were bas-reliefs on the front of the rood-screen and in the ambulatory round the choir (groups in high relief and sculptured tombs); finally there were statues and bas-reliefs in the chapels.

Colour and gilding increased the naturalistic and decorative effect of the sculpture, especially in the interior and recesses of the porches.

¹ Outside Chartres Cathedral they number 1819.

Sculpture on the Porches.—It was on the porches that sculpture found the freest field for its development, and it is there that we find its greatest triumph of originality and



Fig. 282.—Porch of the *Vierge d'orfe* on the right side of Amiens Cathedral. (Phot. Neurdein.)

most striking qualities of style. In the great cathedrals there are at least three—one in the façade and one at each end of the transept; at Chartres the transept porches are triple as well as those of the façade (examples of porches, Figs. 282, 283, 284, 285, 252, and 263).

The central porch of the façade was reserved for the Last Judgment and glory of Christ; Saints on the pillars and piers of the recess; on the architrave, the Resurrection of the dead, the souls of the damned facing hell, and those of the blessed, paradise; on the arches over the lunette, the glory of the Angels and the Elders of the Apocalypse; on the lunette, the Last Judgment, Christ in glory, seated among the Evangelistic symbols, and the Apostles.

The second porch, on the right, was devoted to the life and apotheosis of the Madonna, according to the Golden Legend of Jacop of Varazze. On the architrave her death and burial; on the upright and arches of the recess, Abraham, Moses, Samuel, David, Isaiah and S. John the Baptist; in the lunette her coronation, or the fore-

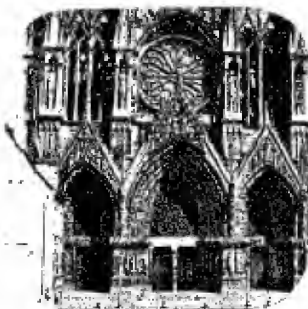


Fig. 283.—Porches of façade of Rheims Cathedral.

runners and ancestors of the Madonna (prophets and kings); on the sides of the Ark of the Holy Covenant, her death and resurrection, and above her coronation in heaven, as in the tympan of the left door of the façade of Notre Dame in Paris (Fig. 285).

The third porch was reserved for one of the chief bishops of the diocese, the patron saint, and any saints whose relics were preserved in the cathedral.

On the *trumeau*, or pier dividing the porches, stand the statues of the Saviour, the Madonna, and Patron Saint (Fig. 282), whilst above the porches runs the magnificent gallery of the kings.

Development of Sculpture in the Thirteenth Century.—

It is true that in executing these works the sculptors followed the themes laid down by the clergy, but they also carried out a dual work of interpretation, according to the mode of thought prevalent at the time, and according to their own artistic ideal (in the matter of individual style and technical skill).

It follows that the sculptures on the cathedral express and, as it were, accom-



Fig. 284.—Porches of north end of transept in Chartres.



Fig. 285.—Apotheosis of the Madonna in the lunette of the left door in the façade of Notre Dame. (A. Michel.)

pany the progress of religious feeling, at first full of fervour and mysticism, and gradually becoming less ideal and more naturalistic, a development parallel to the decrease of fervour which we see in the history of the Crusades.¹

¹ 1st Crusade, 1096-1099, taking of Jerusalem; Kingdom of Jerusalem, 1100-1188.

2nd .. 1147, to win back Edessa.

3rd .. 1189, to win back Jerusalem.

4th .. 1202-1204, taking of Constantinople (1204), and foundation of Latin rule in the East.

5th .. 1228-1229, under Frederick II.; Jerusalem again free till 1247.

6th .. 1248-1254, under Louis IX. (Saint Louis), against Egypt.

7th .. 1270, again under Louis with his brother Charles of Anjou, against Tunis.

Knightly Monastic Orders for the defence of the Holy Land and the protection of pilgrims:—

The Templars, founded in 1118, in Jerusalem, close to the ancient Temple.

The Hospitallers, also called the Knights of Rhodes and Malta.

The Teutonic Order.

The Spanish Orders of Calatrava and Alcantara.

Consequently the cathedrals present us with the entire parabola described by sculpture, in common with all the arts in their development, and it is noteworthy that the first steps are identical with those which we have already studied in the plastic art of Greece.

First, towards the close of the twelfth and beginning of the thirteenth century, the sculptors strove to free themselves from all conventional formulas of Art and to acquire naturalness and simplicity. They had various material difficulties to overcome, as for instance that of the position to be occupied by statues in the round, many of which, from the fact that they had to stand against a pillar or against an upright in the recesses of a porch, tended at first to be slender and cramped in appearance; they gradually, however, attained greater volume, more lifelike and statuesque proportions.



Fig. 286.—Statue of Madonna and Child, XIII. c. M. of Besançon. (Gonse.)

The Climax of Sculpture in the Thirteenth Century.—In proportion as Gothic Art approached more nearly to naturalism and grace of form, movement, and expression, the standard became higher and higher, till, during the reigns of Philippe Auguste and yet more of Saint Louis, towards the middle of the thirteenth century, it reached its climax.

There were various schools of style: in one sense indeed one might say that each separate section of the cathedral represented a school, but broadly speaking the recognised schools were those of the Isle de France, Picardy, Burgundy, Champagne, etc. But the real nucleus of Art was the Isle de France (with Paris for centre, and Chartres, Amiens, Laon, Rheims, etc., forming a circle round it), the same region in which Gothic architecture had first fully realised itself.

Gothic sculpture in France at the height of its development is distinguished by a balance and calm serenity

(Figs. 287, 288, 291), resembling that of Greek sculpture in the time of Pericles. As the latter emanated from a civilisation in full perfection of its growth, so too French sculpture was the outcome of a perfect social equilibrium. The style of both is naturally different, as reflecting different climatic, historical, and physical conditions. Thus, accustomed as we are to seeing sculpture take the Greeks or Græco-Romans for a model during the various periods of its development, we are amazed by the entirely original character of French Gothic, which with few exceptions shows no trace of classical inspiration.

This fact is probably due to the lack or at least the scarcity of classic remains of sculpture in the Isle de France, so that the sculptors developed a style of their own, based on the Romanesque, with only life for their master: this is characteristic indeed of the northern nations, as we have seen in studying Carolingian and Romanesque Art.

Thus took shape a sculpture remarkable for its originality, spontaneity, and sincerity, and equally remarkable for its beauty, grace, and strength, its naturalism and life, both in the type of its figures and in their pose movements and expression, which corresponds to the character of each individual (Figs. 287, 288); the composition is also admirably natural, and the story in the bas-reliefs is vividly told (Fig. 290).



Fig. 287.—Statue of the Redeemer known as "Le Bon Dieu d'Amiens," Amiens Cathedral. (A. Michel.)

The schools of the various provinces had, as we have seen, certain characteristics in common, and observed a certain unity of style which was due not only to the general feeling of the age, but also to the influence of religious authority and to that of the architects of



Fig. 288. — The Annunciation Madonna. Left porch in façade of Amiens Cathedral. (A. Michel.)

¹ An architect employed towards the middle of the thirteenth century on the Cathedral of Cambrai. His book of sketches of travel is preserved in the Bibliothèque Nationale in Paris, and was published by I. B. Lassus and A. Darcel. It contains pen-and-ink drawings of architectural plans and details, and geometricised studies from life of figures and animals.

the cathedral, who were also interested in sculpture, as we see from the sketches (Fig. 289) in Villard de Honnecourt's album.¹ But among the finest statues of the thirteenth century we can distinguish some with very marked characteristics, which fall into two groups or series.

One series reveals the sudden and unexpected influence of classical Greek Art on some individual sculptor. The examples are few and confined to a small area, but unmistakable—a few statues in the Sainte Chapelle in Paris and others in Rheims Cathedral. The statue in the Sainte Chapelle which we shall choose as an example (Fig. 292) has clearly been inspired by a Greek sculpture, especially the head, both in the breadth of style, in the features, and in the distribution of the masses of the hair and beard. So also the group of statues representing the visit of the Virgin to Saint Elizabeth, on the central porch of Rheims Cathedral (Fig. 291). (Sculptors used to enact scenes within the recesses of the porch by grouping two or more statues together). In this group at Rheims the artist's study of the ideal beauty of Greek sculpture in the heads and drapery is still more unmistakable. It is important to remember that the naturalism, freshness, and originality of these French works were in no wise diminished; the artists had not deliberately chosen a style to serve as model in their interpretation of life, but rather had come to it as tried and proficient masters of their own style, and had sought to emulate the marvellous perfection of style in which they felt themselves deficient. In other words, French Art, based as it was on a study of life, had now become too vigorous to give up its rare natural dower of sincerity and spontaneity in order to pursue the ideal of



Fig. 289. — Sketch from album of Villard de Honnecourt.



Fig. 290.—Scenes from life of S. Stephen. Bas-relief in Notre Dame, Paris. (Bruckmann.)

times and conditions which could never be resuscitated, though far enough advanced to appreciate the supreme beauty of Greek Art, and to realise where it fell short in idealism and nobility. In this way it acquired that uplifted grace and beauty for which we now prize it so highly. And how did this unexpected influence of Greek Art on French sculpture come about? The fact that, during the Crusades and the period of Latin rule in the East, French Gothic buildings were being erected there, and that even in Castel del Monte in Apulia, the architectural decoration of the interior was carried out in the French Gothic style, shows that French artists were going and coming to and from the East, and thus had the opportunity of admiring the masterpieces of ancient Greece.

The other series of works in which we see distinctive and very marked characteristics, consists of statues by individual artists so preoccupied with the study of life and realism that they freed themselves from all supervision of ecclesiastics or architects, and passed to a most lively naturalism, to the representation of gay and often quite secular figures. This development is again similar to that of Greek sculpture towards the close of its greatest period, *i.e.* during the fourth century, in the time of Praxiteles. One of these statues is on the central porch of Rheims Cathedral, close to the group of the *Visitation*, which, as we have just seen, is somewhat classical in style. The angel speaking forms part of another group—the *Annunciation*. In the same cathedral is another figure of an angel (Fig. 294), singularly realistic in its features and smile, while at the same time the lovely flowing folds of the drapery suggests its affinity with the statues of the *Visitation*, proving that the spirit of Greece had not breathed in vain on French sculpture. The bas-reliefs of the Last Judgment in the lunette over the main porch of Bourges Cathedral are in the same realistic style (Fig. 293).

To the same class belongs the famous Madonna of the Golden Door in Amiens Cathedral (Figs. 281, 282). We no longer find the sweet but divinely exalted Madonna, with her Child in her arm or on her knee—in the act of blessing—as she had been represented hitherto even by Gothic sculptors. This Madonna of about 1288, is a queen, a blithe and happy mother, contemplating her sweet Babe, who has turned towards her and looks up smiling in her face.

The thirteenth century tombs afford a sufficient variety of types, monumental slabs in stone and bronze (Fig. 295), sarcophagi, and memorial shrines.

The sarcophagi, adorned for the most part by a figure laid out upon a bed, or sometimes kneeling on the lid, were placed about in the body of the church, or against the walls, or in niches like the ancient *arcasolia*. The shrines



Fig. 291.—The Visitation Group in central porch of Rheims Cathedral. (Seemann.)



Fig. 292.—Statue of Apostle in the Sainte Chapelle, Paris. (Seemann.)



Fig. 293.—Detail of the Last Judgment in the lunette over the main porch of the Cathedral of Bourges.

were in shape of architectural niches, adorned with pillars and pinnacles; the coffin is placed at the bottom, and the back is carved with sculpture—sometimes on the outside as well, if the monument stands out from the wall like the tomb of King Dagobert, erected by Saint Louis (Fig. 296).

Round the sarcophagi or on its face are carved the leaders of the funeral cortège which had borne the body to its grave.

Sculpture of the Fourteenth Century.—The realistic tendencies which had begun to appear towards the close of the thirteenth century became still more defined after the beginning of the fourteenth century. What had before been only a medium of expression for thoughts and feelings, had now become in itself the goal of Art, before which its ideal significance fell into the shade.



Fig. 294.—Figure of angel in Rheims Cathedral. (Spe-mann Museum.)



Fig. 296.—Monument of King Dagobert, Abbey Church of S. Denis, near Paris. (Guérinet.)

and reredoses or *retables* were sculptured. It was in these varied works that we find the narratives in high relief executed with so much realism, grace, and delicacy of technique (Fig. 297). In these statues, the side poise of the Madonna's hips (*hanchement*) is increasingly marked (Fig. 298). We find the same elegance and mannerism in the statues in wood and ivory,—chiefly

The great cathedrals being by this time nearly completed, including the most important part of their decoration—nothing remained for the sculptor, but some porch, buttress, or pinnacle—so that he began to add isolated statues in the interior, and to adorn with statues and carvings in high relief the rood-screen and the outer circuit of the choir; great altar frontals



Fig. 295.—Sepulchral bronze of Bishop Everard of Pontivy in Amiens Cathedral. XIII. c. (A. Michel.)

of the Madonna—which were soon to find imitators in the Pisan School.

But these statues are not all of sacred personages (though those of the Madonna are the most frequent): they also represent kings, queens, and other persons of note, and it is in these that the Art of the fourteenth century found full scope for its tendency towards portraiture—particularly on the tombs, which become increasingly numerous.

Even in the thirteenth century we find effigies of the deceased in high relief on the memorial slabs and figures sculptured in the round on the sarcophagi; but the artist contented himself with giving them the costume and insignia of their rank, not their



Fig. 297.—The Good Shepherd. Statue in the inner choir of Notre Dame, Paris. (Courajod et Mercou.)



Fig. 298.—Madonna and Child. Cluny Museum, Paris.

individual lineaments; they were merely memorial figures, not portraits (Courajod).

But from the beginning of the fourteenth century many statues were actually portraits of the bodies buried within the sepulchre (Figs. 299 and 300).

Franco - Flemish Sculpture of the Fourteenth Century.—Many Flemish sculptors collaborated in these memorial



Fig. 299.—Statue of Robert d'Artois, Abbey Church at S. Denis.
(Courajad et Marceau.)

statues which proceeded from the workshops of Paris during the fourteenth century—artists who had come to get work or experience; and it was they who introduced the tendency to realism and portraiture above mentioned. French artists of the north of France, which was more in touch with Flanders, show the same tendency. Foremost among these are:—

Jean Pépin de Huy (Huy, a little town near Liège), of whose life and work we have records between 1311 and 1329, was the author of the statue of Count Robert d'Artois, now in the Abbey Church of S. Denis, executed by him between 1318 and 1320 (Fig. 299). The statue of Marguerite d'Artois, in the same church, is also attributed to him (Fig. 300).

Jean de Liège, also known as Hennequin of Liège, pupil and successor of Pépin, known to us between 1351 and 1382, author of the statue of Blanche of France, in the same church of S. Denis; he also executed works for Orleans, Rouen, Maubuisson, and Sensis.

André Beauneveu, a native of Hainaut, probably from Valenciennes (1360-c. 1400), both a sculptor and painter of miniatures. He worked in Malines, Ypres, Cambrai, Courtrai, Lille, Mehan sur Yère (Cher), Amiens, and Paris. He was called to Paris by Charles V. In 1364, to execute various tombs of kings, among them his own. The statue of Philip VI. in the Louvre Museum is his, as also another statue of the same king,¹ and those of Charles V. in the church of S. Denis.

Jean de Cambrai, end of fourteenth century. A pupil and rival of Beauneveu, author of the statue of Duke Jean de Berry in Bourges Cathedral, and of eleven statues of mourners in the museum of that town, statues which originally belonged to the same monument.

¹ The existence of two statues and two monuments is explained by the custom of burying the heart and body separately.

The works of Pépin de Huy and Jean de Liège, whilst tending to realistic portraiture, are distinguished by a grace and delicacy which seem to show that they had been strongly influenced in this respect by the fourteenth-century school of French sculpture. Those of André Beauneveu and Jean de Cambrai, on the contrary, are broad, and somewhat weighty in treatment, with a massive realism and absence of detail which came as a timely reaction against the mannerism and effeminacy that threatened the speedy downfall of Gothic sculpture—a reaction which resulted in the creation of new masterpieces, not only at the end of the fourteenth century, as the statues of the fireplace in the Château de Poitiers, belonging to Jean de Berry (Fig. 301), but also during the whole of the fifteenth century, as, for example, the mausoleum of Cardinal Lagrange at Avignon, the ruins of which are still there in the Calvet Museum; the head of a supposed statue of Joan of Arc in the Orleans Museum (Fig. 304); the bronze bust of S. Fortunade in the Church of Sainte Fortunade (Corrèze, Fig. 303); and the head of Christ, crowned with thorns, in the museum at Beauvais (Fig. 305), which formed part of a group of statues. The bust of S. Fortunade, admirable as it is in its spontaneity and sincerity, reflects also the mysticism and grace which characterise the masterpieces of the thirteenth century; while the head of Christ in the museum at Beauvais reveals a depth of feeling in its realism which was rare at this time. Beside them we may place the tomb of Oliver de Clisson and Marguérite Rohan, a perfect example of a sarcophagus, with figures reclining under a canopy with a dog at their feet. Round the sarcophagus is a row of Gothic niches containing statuettes. Meanwhile, from the end of the



Fig. 300.—Statue of Marguérite d'Artois, S. Denis. (Goussier.)



Fig. 301.—Statue of
Jeanne d'Armagnac.
Château de Poitiers.
(Courajed et Mar-
cou.)

Klaus (Nicolas) de Werve, of Hattem in Holland, nephew of Sluter (at Dijon from 1398-1439).

All the artists belonging to their workshop came from Hainault and Flanders.

In 1383 Philip the Bold, Duke of Burgundy, laid the foundation of a great Certosa et Champmol, near Dijon, which was to serve as a mausoleum for himself and his descendants. Only part of the façade

fourteenth century onwards, the great school of Burgundy had been in process of extinction.

The Flemish-Burgundian School of the End of the Fourteenth and the Fifteenth Century.—From 1363 to 1477 Burgundy, which had been made into a duchy, with Dijon for its capital, and augmented by the province of Flanders, was a flourishing and powerful independent state with a most flourishing Art, which presents us with a new phase of French Gothic—not purely French—as it was partly the work of Flemish artists. Greatest among these are:—

Jean de Marville, a Walloon (1369-1389).

Klaus (Nicolas) Sluter, a Dutchman (worked at Dijon from 1389 onwards; died between 1404 and 1405).

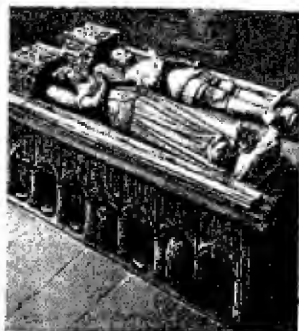


Fig. 302.—Tomb of Oliver de Clisson and Marguërite de Rohan, XV. century. Church of Josselin, Morbihan. (Gosse.)



Fig. 303.—Bronze bust of Sainte Fortunade. Church of S. Fortunade (Corrèze). (Molinier et Marcou.)

and five statues over the porch now remain : the Madonna and Child in the middle ; on one side Duke Phillip and S. John Baptist ; on the other Margaret, Duchess of Flanders (his wife), and Saint Catherine. The whole was the work of Jean de Marville (died 1389), with the exception of the four side statues, which were done by Nicolas Klaus Sluter (Fig. 306).

In the centre of the cloisters stands the famous *Moses Well* (Fig. 307), executed between 1395 and 1404 by Klaus Sluter and his nephew, Klaus de Werve ; it was, however, really the base (with statues of the



Fig. 305.—Head of Christ crowned with thorns. Museum of Beauvais. (Goose.)

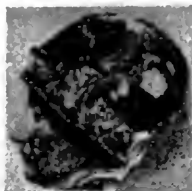


Fig. 304.—Supposed head of Joan of Arc. Museum of Orleans.

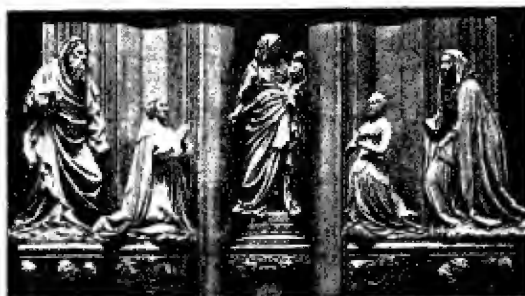


Fig. 306.—Statues on porch of the Chartreuse at Dijon.
(Courjon et Marcou.)

Prophets round it) of a *Calvary* or great Crucifix, which stood in the centre of a great basin. The Calvary, which was of painted wood, has been destroyed. The figure of Moses, which has given its name to the pedestal, is conspicuous among the statues of the prophets for its extraordinary originality: it is a masterpiece of the Flemish-Burgundian School.

Thus the Flemish School, which owed its origin to French Gothic sculpture, returned to French soil to develop a really great and splendid style, remarkable alike for its realism, breadth, and grandeur, and for profundity of thought and feeling—a style which marks in truth the transition from the Middle Ages to the Renaissance.

Within the church of the Certosa were the ducal tombs, now in the museum of Dijon, in the ancient palace of the Dukes of Burgundy.

The tomb of Philip the Bold, begun in 1383 by Jean de Marville, continued by Klaus Sluter in 1388, and finished by De Werve in 1412: the duke reclines on the lid, and round the coffin are carved those extraordinarily powerful figures of mourning friars (Fig. 312).

The tomb of Duke Jean sans Peur, and his wife, Margaret of Bavaria, begun in 1443 by Jean de la Huerta, a native of Aragon, and finished in 1470 by Antoine le Moiturier of Avignon (Fig. 308).

In the museum of the Louvre is preserved the tomb of Philippe Pot, grand seneschal of Burgundy, executed between 1490 and 1495, by Le Moiturier. Philippe Pot, clad in armour, is lying on the stone slab which the mourners bear on their shoulders.

In the museum of Dijon, and in the same room as the ducal tombs, are preserved two works of sculpture and painting essentially Flemish in style, the great *retables* or reredoses, carved and painted



Fig. 307.—So-called "Puits de Moïse" in the Chartreuse at Dijon.

by the sculptor Jacques de la Buerze, and the painter Melchiorre Broederlam, both works being wholly Gothic in conception.

The Burgundian schools of sculpture and painting (or Flemish schools in Burgundy, whichever one chooses to call them) exercised an influence in France, especially in Savoy. In the museum of Chambéry are various examples, notably the sculpture in high relief representing S. Crispin, which called forth great admiration at the Paris Exhibition of 1900 in the *Petit Palais*.

Sculpture in ivory, which shows the most striking development in the fourteenth century, had already in the previous century produced works of great merit, such as the *Coronation of the Madonna* in the Louvre (Fig. 309), which originally had an angel on either side, now in the museum of Chambéry.

This art, as Raymond Koechlin points out, had passed through the same stages of development as monumental sculpture, and in consequence had attained in the fourteenth century to great eloquence and technical skill. The *Madonna of the Louvre* is a striking example (Fig. 311), a statuette of the Madonna and child, in which the *dé-hanchement* is still more clearly marked—as illustrating the mother's action in carrying her Child, no longer an

infant.¹ In this century (the fourteenth) there was also an immense increase in small works in ivory (statuettes, isolated or in little tabernacles, portable altars and objects of devotion, diptychs, triptychs, etc., and profane works, such as caskets adorned with bas-reliefs, boxes, etc.). They are remarkably beautiful and perfect in execution, and acquired a fame comparable to that of the terra-cotta statuettes of Tanagra and Myrina.

¹ This *déhanchement* is not merely copied from the same pose in the statues of the Madonna carved in stone, but is much more emphasised in consequence of the natural curve in the grain of the ivory.



Fig. 308.—Tomb of Jean sans Peur and Margaret of Ravaria in the museum of Dijon. (Gonse.)

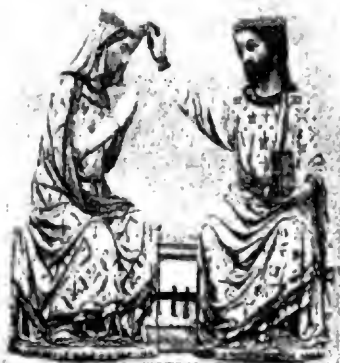


Fig. 309.—Coronation of the Virgin. Ivory group in the museum of the Louvre. (Labarte.)

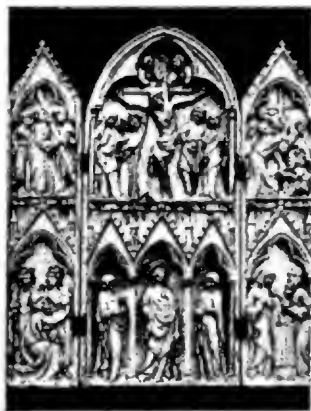


Fig. 310.—Ivory triptych in the museum of Cluny. (A. Michel.)



Fig. 311.
Virgin and Child.
Louvre. Group in
ivory. (Labarte.)

LIST OF THE MOST IMPORTANT WORKS OF FRENCH GOTHIC SCULPTURE.

FRENCH SCHOOL.

- Paris.—Cathedral of Notre Dame. Sculptures on façade,
porch of the Madonna first half of XIII. c.
- Bourges.—Cathedral. Porches of façade; central porch,
the Last Judgment; side porches, Life of
the Madonna and Lives of SS. Stephen,
Ursin, and William first half of XIII. c.
- Rheims.—Cathedral. Left side porches.
- Amiens.—Cathedral. The façade with its great porches
and the statue of Christ (*Le Beau Dieu*), on
the pier of the central porch (*trumeau*)
c. middle of XIII. c.
- Porch of right side (*porte dorée*), with the
famous Madonna on the pier (*trumeau*)
second half of XIII. c.
- Bronze tomb stone of Bishop Everard of
Poilly second quarter of XIII. c.
- Rheims.—Cathedral. Sculptures in recesses of the
porches of the façade, notably the famous
statues of the Annunciation, the Visitation,
etc., and statues of angels in the choir
second half of XIII. c.
- Paris.—Cathedral of Notre Dame. Porch of south
transept, scenes from life of S. Stephen
second half of XIII. c.
- The Sainte Chapelle. Statues of interior ..
- S. Denis.—Abbey. Tomb of King Dagobert, erected
by Louis IX. 1226-70
- Chartres.—Sculptures of atriums at both ends of the
transept end of XIII. c.
- Troyes.—Church of S. Urbain. Sculptures of façade ..
- Bourges.—Cathedral. Last Judgment, on the central
porch of the façade end of XIII. c.
- S. Etienne d'Aubazaine (Corrèze). Monument in shape
of a large reliquary, statue lying inside end of XIII. c.

- Rouen.—Cathedral of Notre Dame. The *Portail de la Calende* and the *Portail des Libraires* early XIV. c.
- Rheims.—Cathedral. Pediment of central porch of the façade. Coronation of the Virgin early XIV. c.
- Paris.—Cathedral of Notre Dame. Several of the statues, the statue of Christ as the Gardener, towards the middle of the XIII. c., and other reliefs which adorned the choir and west screen beginning and middle of XIV. c.
- Bordeaux.—Cathedral. Main porch early XIV. c.
- S. Denis.—Abbaie royale. Statue of King Philip III. the Bold 1298-1307
 Statue of Catherine de Courtenai, first quarter of XIV. c.
 Statue of Robert d'Artois, by Pépin de Huy 1318-20
 Statue of Marguerite d'Artois, attributed to Pépin de Huy 1318-20
- Corbeil.—Church of S. Sophia. Statue of Aimon, Count of Corbeil c. 1320
- Paris.—Museum of Cluny. Reredos of church of S. Denis, with bas-reliefs from life of S. Eustace XIV. c.

FRANCO-BELGIAN SCHOOL.

- Paris.—Museum of the Louvre. Statue of King Philip VI., by Andrew Beauneveu 1364-...
- S. Denis.—Basilica. Another statue, a tomb of the same king by Beauneveu 1364-...
 Statue of King John II. on his tomb, by Beauneveu 1364-...
 Statue of Charles V. by Beauneveu 1364-...
 Statue of Blanche of France, daughter of Charles IV., wife of Philip of Orleans, habited as a nun 1382
 Statue of Bertrand du Guesclin 1389-97
- Poitiers.—Statues of fireplace in the great hall of the palace of the Duc de Berry, now the Palais de Justice; King Charles VI., probably by Beauneveu; Joan of Bourbon; Joan of Armagnac, wife of the Duc de Berry 1390

Amiens.—Cathedral. Statues of north buttress, seven monumental statues on brackets, under canopies: the Madonna, S. John Baptist, Charles VII., Louis d'Orleans, etc., attributed to the workshop of Beauneveu

1373-1375

Avignon.—Calvet Museum. Remains of tomb of Cardinal de la Grange, and in the midst the naked recumbent statue of the Cardinal known as *le Transi*

about 1370.

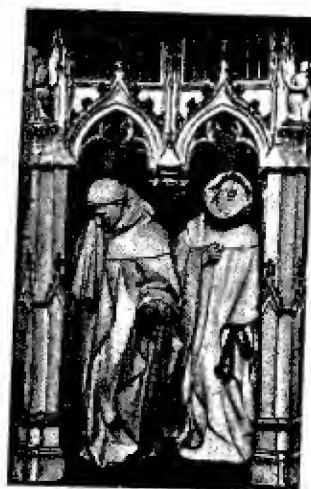


Fig. 312.—The mourners. Detail of tomb of Philip the Bold. Museum of Dijon. (Gonse.)

PAINTING.

Of French painting in the Gothic period only a few panel paintings have come down to us, and still fewer frescoes; there are, however, numerous specimens of painted glass and miniatures.

Fresco Painting.—The climate of central and northern France was not favourable to the preservation of mural painting, nor did the structure of the Gothic cathedral allow much scope for its development. This mode of painting was, therefore, confined to ornament, as in the Sainte Chapelle in Paris (now restored), or to the adornment of older churches of the Romanesque and early Gothic period. Thus in the cupolas of the Cathedral of Cahors we see great figures of the end of the twelfth and early thirteenth century (Fig. 313), which are distinctly less free and graceful in style than the contemporary sculpture.

In Italy we have two examples of French fresco painting in the cupola of the church belonging to the abbey of Chiaravalle, founded by the Cistercians of Clairvaux in 1135, and subsequently enlarged and decorated.

In the cone of this cupola are also fragments of seated figures of Evangelists alternating with Fathers of the Church.¹ They are unmis-



Fig. 313.—The Prophet Ezekiel. Detail of fresco in the cupola of the Cathedral of Cahors. (P. Mantz.)

¹ As there were eight spaces it is presumable that the figures were also eight in number—four Evangelists and four Fathers. One figure, still almost intact, seems to be S. Mark, and another, partly preserved, S. John.



Figs. 314, 315.—Figures of Saints. French frescoes in the cupola of the Church of Chiaravalle. (Milan.)

takably French in style with a strong tinge of Byzantine, so that they were most probably Romanesque paintings executed by one of the Cistercian brothers. Later, in the fourteenth century, in the octagonal drum of this same cupola, sixteen figures of saints were painted in pairs between the windows, standing figures, also unquestionably French, but of the Gothic period (Figs. 314, 315). These figures are very natural, but somewhat rigid, and lacking in the grace and rounded features of contemporary French sculpture.

Immediately after the arrival of Simone Martini at Avignon in 1339, a fresco by whom still exists on the porch of the cathedral (Church of Notre Dame of the *Doms*), and who painted in the Papal palace, a few French painters gathered together under his supervision and formed a Franco-Siennese School, which has left more work in the above-mentioned palace.¹

¹ Partly visible in the time of Eugène Müntz, and described by him in his work, "*La France artistique au monumentale, 1902*"; they are still in process of being uncovered.

That this Franco-Siennese School was influential and bore fruit in France among the ecclesiastical Orders, is evident from a painting in the Louvre representing the Last Supper and Martyrdom of S. Dionysius, and also from two cycles of frescoes in places as far removed from Avignon as from Paris.



Fig. 316.
Angels, Dominations, etc. French fresco of the Siennese school in the lower part of the cupola of Chiaravalle. (Milan.)

One of these cycles is in the Alps, on the Savoyard side of the Lake of Geneva, in Chablais—at an altitude of 900 metres—at Abondance, a twelfth-century abbey of the Augustinian monks. It consists of the life of the Madonna painted on the inner walls of the cloisters; scarcely a tenth part of it now remains, amongst which is the angel appearing to the Madonna with a palm, to announce to her her approaching death. The style, though clearly Siennese in origin, shows various characteristics of French Art, especially in its naturalism of design and the expression of the faces, as also in the relation the figures bear to the background, which is more extensive than that of the Siennese paintings, and rich in interesting architectural detail.¹

¹ I went to study these paintings in the autumn of 1897, expecting to find Florentine works, according to the notice of them given a few years ago in the *Chronique des Arts*.

Seeing that the abbey of Abondance was an offshoot of Saint Germain des Prés in Paris, and that the sculptures which adorn the church and cloisters (published in part by Gonse in *L'Art gothique*) betray the work of artists from Paris, it is reasonable to suppose that from Paris came also the painter of the frescoes in the cloisters, which fact would testify to the formation and expansion of a Franco-Siennese School of painting in the fourteenth century.

Books of reference on the abbey of Abondance:—

- | | |
|---|----------------------|
| Léon Charvet—"Recherches sur l'Abbaye d'Abondance en Chablais." | |
| Lyon, L. Perrin. | 1863 |
| Francis Wey—"La Haute Savoie." | Paris, Hachette 1865 |
| Chanoine Mercier—"L'Abbaye et la Vallée d'Abondance," | Annécly |
| Nérat. | 1885 |

The other cycle is in Italy, in the cupola of the Cistercian abbey of Chiaravalle—near Milan—of which we have already spoken, in the lower part of the drum, at the point where the four shafts convert the space from a square into an octagon.¹

The four scenes fill the whole space of the octagon: The Annunciation, the Death of the Virgin, her Burial, and Coronation. In the Annunciation the figures of the Madonna and Angel have been rudely repainted in quite recent times; all the paintings are somewhat rude in form and modelling, except a few figures of angels (Fig. 316), which were probably done after designs of the school. The style here again is clearly Siennese in origin, with various modifications in the manner and spirit of France, and bears a close resemblance to that of the chapel of S. John at Avignon, particularly in the bulkiness of the figures and the shape of the mouths.

Painting on Glass.—The art of coloured glass, which had arisen in the Romanesque period, found plentiful scope for its development in the numerous and vast windows of the Gothic cathedrals. Though, however, the treatment of the figures had become much freer and more natural, it remained far below that of Gothic sculpture in beauty. It is in composition, and above all in colouring, that this art reached its highest perfection and obtained such marvellous decorative effects; it played, indeed, a part similar to that which had been played by the Byzantine mosaics, and perhaps owed some inspiration to them.

The French Art of painted glass was indeed most happy in grouping figures in broad masses with great simplicity of line, without losing itself in details.² It aimed at presenting a cycle which might worthily supplement the sculptures of the exterior, and this aim was most lucidly accomplished (Figs. 317, 318, 319).

¹ I was enabled to study closely these paintings, which are at a height of about fourteen metres, in September of 1898, thanks to the courtesy of the Board for the Preservation of Monuments in Lombardy, through whose intervention the R. Ministero allowed me to have a scaling ladder in the church.

² The painted windows, as is well known, consisted of countless fragments of glass each separately painted, and joined together by rivets of iron and bands of lead, which follow the principal outlines of the composition and of the individual figures, adapting themselves to the contours.

In Chartres Cathedral 125 large windows, 3 great rose windows, 85 smaller ones, and 12 quite small are filled with painted glass, covering a total surface of several thousands of square metres.

It also aimed at decorating the interior, which had hitherto been hung with tapestry in the few available spaces of walls, and mitigating the glare of light from the countless large windows. This was done by means of amazing harmonies of colour; sometimes with sumptuous effects of intonation, as in the Cathedrals of Poitiers, S. Denis, Chartres, Sens, Bourges; sometimes, as in the Sainte Chapelle in Paris, with the sparkling radiance of a fairy vision; or again, as in Amiens Cathedral, where a lilac-blue tint prevails, with a penetrating sweetness which inspires mystic devotion like the harmonies of an organ.

The art of *Miniature*, or painting on parchment, had a development and importance in France during the Gothic period comparable with that of painting on glass. Its chief centre was Paris, the seat of a university and most active seat of literary production; royal and ecclesiastical encouragement, and monastic art also contributed effectively to its development.

French miniature painting in the Gothic period attained

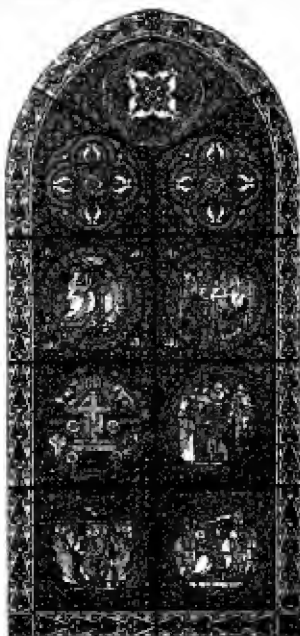


Fig. 217. — Painted glass in the Church of S. Denis. XII. c. (Labarte.)

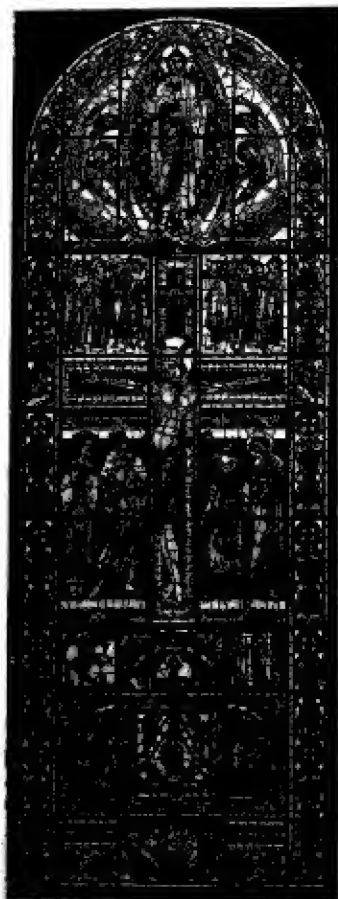


Fig. 318.—Great window of choir in the Cathedral of Poitiers, 1204-1214. (Gosse.)

to an amazing delicacy of execution, whilst the brilliant scheme of colour on a glittering gold ground produces almost the same dazzling effect as the stained glass which served it as a model.

The figures, on the other hand, like those of the painted glass, are inelegant in their realism: their pose is generally stiff and awkward, and their gestures are often grotesque. But it is not on qualities such as these that rests the glory of the art celebrated by Dante, but rather on its twofold functions of decoration and descriptive illustration.

French miniatures did, indeed, carry ornament to a wonderful pitch of excellence: initial letters embellished by conventional ornament, foliage, flowers, figures, or little scenes; borders round the pages, consisting of Arabesques or leafy branches peopled by tiny beasts or minute human beings. These graceful

inventions are all inspired by nature, and show exquisite taste in the composition and the utmost delicacy of execution, to which is added unrivalled vivacity and harmony of colouring. Illuminated books gave great scope for the portrayal of figures with a background of an interior, or of architectural and landscape scenes, all of which formed an incomparable store of subtle inventions and narrative.

Chant-books, prayer-books, and books of profane literature were alike the field of this choice and costly art; but above all the collection of prayers for recitation at appointed hours—whence their name, *heures*. These were small books as a rule, illuminated with the greatest care, and enriched by sumptuous bindings and clasps, and were carried by ladies in little bags hanging from their arm or girdle.



Fig. 319.—Detail of painted glass. XIII, century. (Laharte.)



Fig. 320.—Portrait of S. Louis. Miniature of c. 1300. (Lecoy de la Marche.)

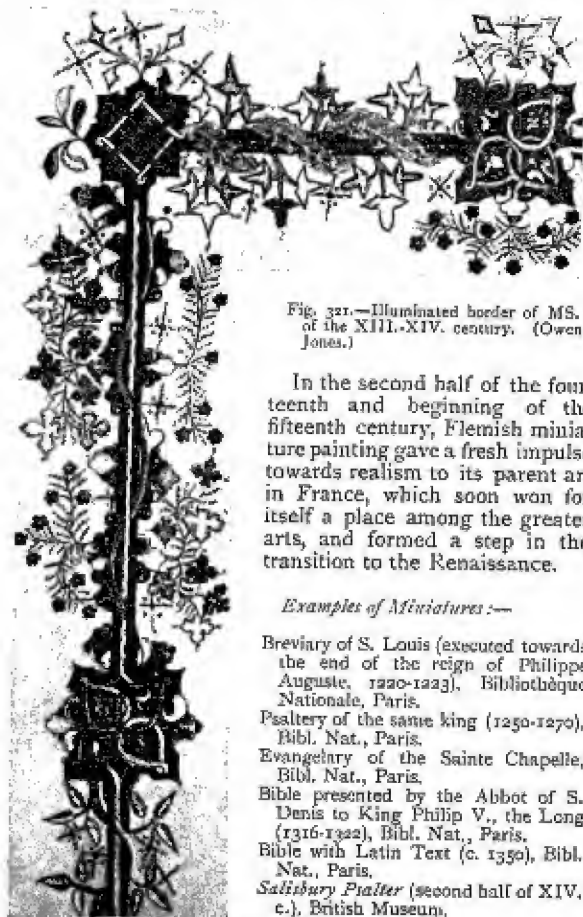


Fig. 321.—Illuminated border of MS. of the XIII.-XIV. century. (Owen Jones.)

In the second half of the fourteenth and beginning of the fifteenth century, Flemish miniature painting gave a fresh impulse towards realism to its parent art in France, which soon won for itself a place among the greater arts, and formed a step in the transition to the Renaissance.

Examples of Miniatures:—

- Breviary of S. Louis (executed towards the end of the reign of Philippe Auguste, 1220-1223), Bibliothèque Nationale, Paris.
- Psaltery of the same king (1250-1270), Bibl. Nat., Paris.
- Evangelary of the Sainte Chapelle, Bibl. Nat., Paris.
- Bible presented by the Abbot of S. Denis to King Philip V., the Long (1316-1322), Bibl. Nat., Paris.
- Bible with Latin Text (c. 1350), Bibl. Nat., Paris.
- Salisbury Psalter (second half of XIV. c.), British Museum.

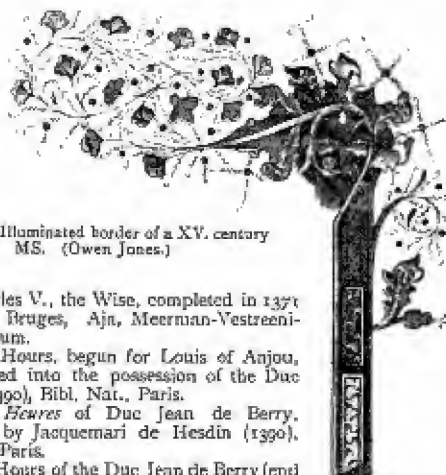


Fig. 322.—Illuminated border of a XV. century MS. (Owen Jones.)

Bible of Charles V., the Wise, completed in 1375 by Jean de Bruges, Aja, Meerman-Vestreenianum Museum.

The Book of Hours, begun for Louis of Anjou, which passed into the possession of the Duc de Berry (1390), Bibl. Nat., Paris.

Les grandes Heures of Duc Jean de Berry, illuminated by Jacquemari de Hesdin (1390), Bibl. Nat., Paris.

The Book of Hours of the Duc Jean de Berry (end of XIV. and beginning of XV. century), Condé Museum, at Chantilly.

Books illuminated by Jean Fouquet, born at Tours towards 1420, died 1480, viz. :—

Les Heures, Frankfurt, Brantano Collection.

Frontispiece to Boccaccio, Monaco in Bavaria Library.

Jasphe, Paris, Bibl. Nat.

MINOR DECORATIVE AND INDUSTRIAL ARTS

French Gothic Art provided with comprehensive unity of style for the structural and decorative needs of sacred and secular buildings, the most imposing or the humblest of monuments, pure works of art, or the products of the minor and industrial arts. Thus, while each class of works had its own appropriate laws of form and decoration, we find that a certain broad unity of style pervades the furnishing of each—cathedrals, castles, convents, palaces, or houses.

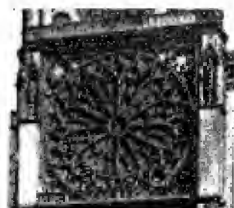


Fig. 323.—Rose window in south front of transept of Notre Dame, Paris. (Goussier.)

The Decoration of Buildings.—Capitals, key-stones of vaults, friezes, cornices, pinnacles, spires, shrines, canopies, corbels, bases, door-posts, etc., employ details of architecture, floral ornament, or figures. These three groups are sometimes found separately—sometimes in combination.

The architectural elements (including the geometrical) are uprights, bands, listels, little pillars and columns, rounded and pointed arches (whether single, trilobate or polylobate), interwoven arches, round holes, regular or fantastically twisted circles, triangles, rhombs, tongues, spirals, targes with coats of arms, etc. These various features were developed in many different ways, and appear in the rose windows, balustrades, tombs, etc., as well as in the architectural framework.

Floral details, which were studied from life, and chosen and distributed with admirable taste and naturalness, form a regular *floral style* which made its appearance earlier than the realistic style in statuary. We find this floral decoration in every detail of the building. The most ancient type of Gothic capital was the *tailon* capital (Fig. 324), especially for pillars. This type survives even after the appearance of the foliage-capitals—whether on single pillars or groups (Fig. 325).

The figures consist of human heads, or tiny human

beings, beasts, and monsters, and are found especially on corbels and pedestals, gutter-pipes, gargoyles (Fig. 243).

The decoration of religious and secular furniture, carved in wood, such as choir stalls, thrones, seats, reading desks, stools, beds, chests, wardrobes, etc., generally consists of details borrowed from architecture. The yielding quality of wood admits of greater detail and the accumulation of a variety of motives (Fig. 326). We generally find the door-posts and antæ (square pillars) treated in this way. The antæ of the heavier doors—as for instance the entrance door of a church—usually consist of flat blocks strengthened by iron work, forming a design of branches.

Works carved in ivory are exceedingly numerous and of every possible variety. Amongst others, they consist of reliquaries, boxes for the Host, pastoral staffs, book covers, mirrors, spectacle-cases, buttons, caskets of every dimension, hunting-horns, hilts of knives and weapons, chess-men, musical instruments, and state saddles.

Gothic goldsmiths' work holds a foremost place among the works in metal. It attained to such perfection, both in beauty of design and execution, that it became widely diffused and exerted considerable influence on the style of similar work south of the Alps.

Reliquaries were a particularly favourite branch of goldsmiths' work, and were of every shape and size, some-



Fig. 324.—Clau capital, Soissons Cathedral. (Gouss.)



Fig. 325.—Foliage capital, Rheims Cathedral. (Die Baukunst.)

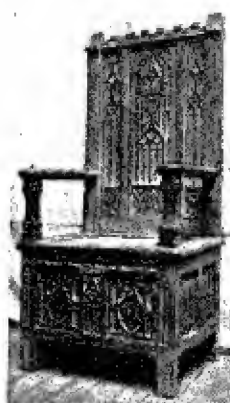


Fig. 326.—XV. century chair.
Bay collection. (Mollniet et
Martou.)

times in the form of little cathedrals or chapels, known as *chasses* (Fig. 328). *Thuribles* also took an architectural form, sometimes a really imposing one. To this class belong also crosses, chalices, patens, pyxes, pastoral staffs, candelabra, caskets, often enriched with enamel, the most perfect being made at Limoges by a new process known as *champlevé*.

Equally interesting are the gold utensils of every-day life—which were often most original in design—huge salt-cellar, chests for spices, and medicine chests, in the shape of a ship with masts, ropes, and other nautical details. Spices and drugs were in constant use, and these monumental chests used to be placed about on the tables.

Embroidery and Tapestry.—A few choice specimens of this art have come down to us from the Gothic period.

The most famous examples of needlework are :—

The so-called *Bayeux tapestry*, the most ancient embroidery of the Middle Ages, representing the Conquest of England by the Normans; it dates from the twelfth century and is preserved in the museum at Bayeux.

The chasuble of Rheims Cathedral, worked with tree designs, thirteenth century.

The alb worked with figures of the Apostles, and the cope with scenes from the Passion, in the church of S. Bertrand at Comminges, thirteenth century.



Fig. 327.—Back of mirror.
XIV. c. (Michelet at
Koechlin.)



Fig. 328.—Reliquary of S. Taurin. Church of S. Taurin, Evreux.
XIII. c. (Molinier et Marcou.)

The triptych in the museum at Chartres, with the *Nietà* in the middle, and S. John Baptist and S. Catherine to right and left, fourteenth century.

Tapestries were hung on the walls of sacred and profane buildings both for decorative purposes and to relieve the cold effect of the naked walls. They were much used in the Gothic period, but as very few have come down to us we have to supplement our knowledge by studying the representations of them in the wall paintings of humble churches and oratories, where on the plinths of the aisles, sanctuary, and choir are often painted sham hangings and curtains; in some of the bas-reliefs—which were once undoubtedly coloured—on the inner walls of the church, or in the interior of the façade of Rheims Cathedral; in the miniatures that represent scenes taking place in the interior of churches, castles, manors, etc.

These embroideries were of every description, finely woven cloths or curtains worked with ornamental designs, flowers, etc., and material of coarser texture worked

with sacred stories, legends, hunting scenes and allegorical figures, coats of arms, etc. From the fifteenth century onwards, the spirit and style of Flemish Art prevailed in this field of art as well.

Examples:—

Tapestries of Angers Cathedral, end of fourteenth century, with scenes from the Apocalypse.¹

Tapestries of Notre Dame de Nantilly at Saumur, fifteenth century, hunting scenes, costume dances, etc.

Tapestries in the Roman Museum, fifteenth century, with the arms of France.

The three tapestries of Sens Cathedral, end of fifteenth century.

Tapestry of the Tournay in the Museum of Valenciennes, same period.

The six tapestries of the Lady with the unicorn, end of fifteenth century, at Paris, in the Museum of Cluny.

¹ Begun in 1378 after design by Jean de Bruges; they are seven in number, each 4.30 m. in height, and altogether over 100 metres in length. They used to hang in Angers Castle.



Fig. 329.—Cologne Cathedral.

CHAPTER IV

THE OFFSPRING OF GOTHIC ART

THE magnificent Gothic cathedrals were built by guilds or corporations of builders, including architects, master-builders, masons, carpenters, sculptors and chisellers, painters and decorators, carvers in wood, and all the artificers of the various crafts, who were needed in the erection, ornamentation, and furnishing of the vast fabrics. But the original masters of these artists, especially of the architects, sculptors, and painters, were monks, not laymen. The great spread and continuous multiplication of convents had been largely instrumental in the development, first, of Romanesque, and then of Gothic, and, finally, in the dissemination of those styles in many lands. We have already

seen that when the parent monastery sent out bands of brothers to found colonies or dependent monasteries, there were always amongst them architects and artists, who took with them plans for the church cloisters and convent buildings, hence, also, the architectural, plastic, and pictorial style.

The French Gothic style spread throughout Europe, and even into the Christian East, by means of the Monastic Orders (especially the Cistercians) and the lay-guilds. Their influence would, however, have been ineffectual if French Gothic architecture had not lent itself to repetition in very diverse regions and with whatever materials.

At the time when this admirable architecture took shape and developed in France, the building art had reached a very high level both in theory and practice: in the structure of a Gothic building scientific and reasoned principles of building are applied. The French builders had, moreover, at their disposal a limestone (*Pierre de taille*) which admitted of being reduced to small practicable blocks, so that the architect really had control over his material and could build as he would.

It was natural that so eminently scientific a plan of building, entirely founded as it was on statics and balance (the outcome of a long continuous development through classical Roman, Sassanid, Byzantine, and Arab, and finally Romanesque), should admit of repetition in whatever place and with very varied materials. Apart from the various kinds of limestone, a Gothic building could be constructed of marble, brick, wood, and even iron. The great roofings of railway stations and the Eifel tower depend, in fact, upon these very principles of Gothic architecture, and it would be possible to-day, according to the same fundamental laws, to erect a cathedral which should surpass all the most ambitious cathedrals of Europe in size, height, and boldness of conception.

The variety of historical conditions and ideals, of climate, and materials in the various regions into which French Gothic spread naturally led to the formation of a new national style in each: English, Flemish, German, and Spanish Gothic all reveal a common parentage,

though all differ from the French, and from each other, while Italian Gothic shows the most marked divergencies of all.

It is the aim of this elementary Course to determine the fundamental and general characteristics of the individual arts. We attempted to achieve this with regard to Gothic Art by a detailed examination of French Gothic, which was the first to assume definite shape; we shall content ourselves with a brief notice of the others, pointing out their national characteristics and mentioning the finest and most famous examples.



Fig. 330.—Canterbury Cathedral. England.
(Phot. Newton.)

ENGLAND.

Just as the pointed arch, so frequently applied in Gothic Art, was not invented in France, nor at all in Europe, nor even by the Arabs from whom Gothic Art borrowed it, but may be found far back in Sassanid Persian Art, so the ogival vault, a fundamental principle of Gothic Art, appears

for the first time, not in France, but in England. The oldest example of it at least which we know at present, is in Durham Cathedral, and belongs to the beginning of the twelfth century. Its appearance there remained, however, sporadic, and it is none the less true that England received Gothic architecture from France, and *en bloc*,¹ subsequently transforming it into a national style.

English Gothic at once developed a certain kinship with the ancient Norman buildings, adopting their massive fortress-like structure, the erect flat-topped tower, and choir enclosed by a flat square roof. It has three distinct periods of development:—

Gothic {	Early English, XIII. c.
	Decorative, XIV. c.
	Perpendicular, XV. c.

Early English.—The pillars consist of a central cylindrical pillar surrounded by several pillars detached from it from base to capital; numerous blind or open pointed arches along the walls serve to lighten the mass of the building; Gothic ceilings in wood resting on corbels are also used; the steeples or turrets are crowned by battlements; some of the churches have two transepts.

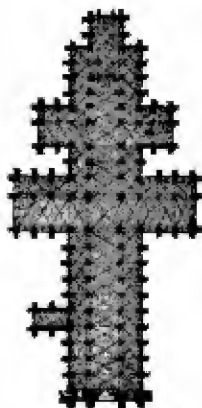


Fig. 331.—Plan of Salisbury Cathedral.

¹ The first Gothic building in England was begun in the French style when the reconstruction of Canterbury Cathedral was undertaken in 1174 by the architect Guillaume de Sens. When the Cistercians came to settle in England, they introduced the French Gothic style in their monasteries, cf. Ruins of Fontenay Abbey, thirteenth century.



Fig. 332.—Choir of Wells Cathedral. (Phot. Newton.)

Examples:—

Canterbury, Cathedral (Fig. 330); reconstruction of choir begun between 1174 and 1178.	
Chichester, Cathedral (part)	1184
Malmesbury, abbey church.	
Lincoln, Cathedral choir, 1195-1200; body of the three aisles, 1209-1235.	
Wells Cathedral	1214-1235
Salisbury Cathedral (Fig. 331), east part	1220-1258
London, Church of S. Mary Overy (Southwark) choir	1240
.. Westminster Abbey, choir	1245-1269.

English Decorative: The chief changes are the introduction of the immense window in the choir, a rich and exuberant decoration (the origin of the French *flamboyant*), the ornamentation of the vaults with *net* or *star* ribs.

Examples:—

London, Westminster Abbey, continued	XV. c.
.. Westminster: completion of the great hall with wooden roof	1398
York, Cathedral	XIV. c.
Lichfield, ..	"
Exeter, ..	1285-1367
Hereford, ..	XIV. c.

English Perpendicular: English Gothic completed its evolution at the close of the fourteenth and during the fifteenth century. It abandoned the flamboyant, fantastic style of decoration for one more simple and more English—the depressed, pointed arch, which assumed the form known as Tudor arch, and sometimes an undulating form like a ship's keel seen in profile (Fig. 334). The inner roof was generally of wood painted and gilded, but where the stone vaults persisted, they also were pitched lower, whilst from the ribs hung tapering pendants of stone like stalactites. Wooden ceilings resting on bracelets still continued in use (Fig. 335).



Fig. 333.—Tudor Arch.



Fig. 334.—Keel arch.

Examples:—

Canterbury, Cathedral, the aisles (Fig. 330)	1378-1411
Winchester, „	1394
Gloucester, „ Intersection of cross	c. 1400
Windsor, Castle, S. George's Chapel	XV. c.
Cambridge, King's College, Chapel	XV. c.
Westminster, Abbey, Henry VII. Chapel (Fig. 335)	end of XV. c.

English sculpture is remarkable for the humour and fancy with which its realism is tinged. There is very little on the outside of the cathedrals: it is in the interior that we find it chiefly, on the spaces between the arches, on the plinths of the walls, below the windows of the apse, and above all on the tombs, where it produced really expressive portrait-statues (tombs in Westminster Abbey, Salisbury, Worcester, Canterbury, Lincoln).



Fig. 335.—Roof of S. Stephen's, Norwich.



Fig. 336.—Henry VII.'s chapel in Westminster Abbey
Pendulous vaults.



Fig. 337.—Limburg Cathedral.
(Dehio.)

by degrees; in the cathedrals of Strassburg, Limburg (Fig. 337), Bamberg, Mainz, Bonn, and in the Church of S. Martin at Worms, to quote a few of the most striking instances, we find Gothic elements superimposed on German-Romanesque, or a Romanesque exterior and Gothic interior; in others, as at Lübeck, Halberstadt, Magdeburg, Cologne (Church of S. Geryon), the Gothic style is freely imitated or only adopted in part.

The first complete examples of Gothic are Notre Dame at Trier, Freiburg Minster, Ratisbon Cathedral, and, above all, Cologne Cathedral.

GERMANY.

Romanesque Art continued to be practised in many parts of Germany throughout the thirteenth century, at the very time when Gothic Art had reached its climax in France. During the thirteenth century, however, the new style made its way into Germany through the agency of the Cistercians or of those French and German lay-architects who were returning from France, where they had gone to work.

But it was only accepted

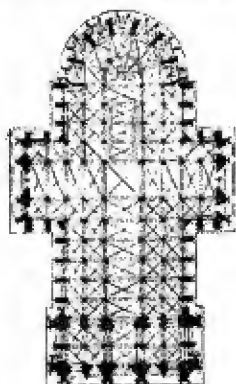


Fig. 338.—Plan of Cologne Cathedral. (Seemann.)

Cologne Cathedral (Figs. 329, 338, 339), the most colossal Gothic creation of the whole of Europe, and that which of all the German buildings most resembles French Gothic in style, was begun in 1248; the choir was consecrated in 1322. The building, which proceeded slowly, was interrupted in the sixteenth century, continued in the nineteenth (1817), and finally completed in 1880.¹



Fig. 339.—Cologne Cathedral.

German Gothic Art, when at its most characteristic, built churches with three aisles of equal height (Fig. 340), (thus dispensing with flying buttresses), with a transept and ambulatory, cupolaed vaults above a square plan, and ogival arches, and head and arms of the cross arranged as a trefoil (Fig. 341). We see the same plan in the Cathedrals of Münster and Bonn, in S. Mary the Great at Lippstadt,

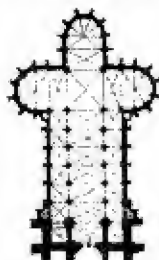


Fig. 341.—Plan of S. Elizabeth's at Marburg. (Seemann.)

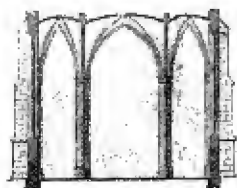


Fig. 340.—Section of a church in Soest. (Seemann.)

¹ Cologne Cathedral, length, 132 m.; breadth of aisles, 44 m.; breadth of transept, 74 m.; height of vaults, 45 m. The bell-towers are 159 and 146 m. high respectively.

in the churches of S. Elizabeth at Marburg, Soest, etc. The same characteristics persist during the subsequent centuries in the most fragile and ingenious buildings with flamboyant decoration, such as the Cathedrals of Halberstadt,



Fig. 342.—Adam's door. Bamberg Cathedral.

as it had already done in the Romanesque style, continued to develop its own national characteristics and to treat the French themes in the light of them, stern robustness and energy, living and expressive realism, strongly marked individuality in the types, either as expressive of intense thought or of agitation of mind.

Augsburg, and Ratisbon, Ulm, with its gigantic bell-tower filling practically the whole façade,¹ in the Church of S. Cross at Gmünd, in the Church of S. Laurence at Nuremberg, S. Stephen's at Vienna, and the Cathedral of Prague. We may also mention "*die schöne Brunnen*" of Nuremberg, and the municipal palaces of Lübeck, Brunswick, Münster, and Königsberg.

German Gothic sculpture, while following in the steps of the French,

¹ Steeple of Ulm Minster	m. 161
Two steeples of Cologne	m. 159 and 146
Steeple of Strassburg Cathedral	m. 146
Steeple of S. Stephen's, Vienna	m. 138
Two steeples of Amiens Cathedral	m. 130
Chartres	m. 122 and 111
Spire of narthex of Milan Cathedral	m. 108

In the execution we note the same characteristics—a vigorous, sometimes rugged, but simple realism, violent gestures, broad lines of treatment, even in the heads, deeply furrowed folds, and rapid, restless motions of the draperies.¹ And the characteristics of German Art prevailed in works which are clearly of French inspiration, such as the sculptures of Strassburg cathedral, which are full of grace and charm, but stamped with a certain vigour and matter-of-factness at times almost grotesque.



Fig. 343.—S. Stephen, King of Hungary. Bamberg Cathedral. (Bruckmann.)

Examples :—

- | | | |
|--|------|----------|
| Bamberg. — Cathedral. South door, known as <i>Adam's Door</i> , statues (Fig. 342) | 1237 | |
| Bamberg. — Cathedral. Prince's Porch, or golden door : on the tympanum <i>the Last Judgment</i> ; above the disconnected statues of the Church and the Synagogue | 1237 | |
| Bamberg. — Cathedral. Equestrian statue formerly supposed to represent Coprad III., now called after S. Stephen of Hungary (343). | | XIII. c. |
| Brunswick. — Cathedral. Sepulchral statues of Henry the Lion and Matilda | | XIII. c. |

¹ The chronology of German Gothic statuary is very difficult to determine in consequence of the irregular influence of the French style on the various groups : sometimes early, sometimes late, sometimes strong, and sometimes slight. So that in some groups the German national character is far more noticeable than in others.



Fig. 344.—Statues in the choir of Naumburg Cathedral.

- Magdeburg.—Cathedral. North porch on tympan,
Assumption of the Virgin first half of XIII. c.
 Cathedral. Statues of the Church and
 Synagogue, the Wise and Foolish Virgins second half of XIII. c.
 Cathedral. On the central pier (trumeau),
 statue of the Emperor Otho I. XIV. c.
- Naumburg.—Cathedral. West choir; twelve statues of
 founders (Fig. 344) 1260-1273.
- Freiburg im Breisgau.—Cathedral. Statues of porch
 under the great tower: The Liberal Arts,
 The Virtues and Vices, The Wise and
 Foolish Virgins. 1271-1316
 On the tympan: The Last Judgment 1271-1316
- Strassburg.—Cathedral. (Work of decoration extend-
 ing from first third of XIII. to end of XIV.
 century.
1. On the double porch of the south transept.
 Death of the Virgin (Fig. 345) on the tympan. 1240-1250
 Coronation of the Virgin on the tympan " "
 Statues of the Church and Synagogue " "



Fig. 345.—Death of the Virgin. Strassburg Cathedral.
(Bruckmann.)

2. On the west front.

South Porch. The Wise and Foolish Virgins
(346 and 347).

Central Porch. The Prophets and a Sibyl

North Porch. The Virtues trampling on the
Vices

1290-1330

" "

" "



Fig. 346.—One of the Foolish Virgins.
Strassburg Cathedral.

Fig. 347.—One of the Wise Virgins.
(Bruckmann.)

Worms.—Cathedral.	South Porch.	The Church Triumphant	XIV. c.
Cologne.—Cathedral.	Statues of the Apostles in the choir		1342-1361
Nürnberg.—Church of S. Laurence.	Sculptures on porch		1330-1365
"	"	S. Sebald	XIV. c.
"	"	Our Lady	XIV. c.
"	"	"die schöne Brunnen" of Meister Heinrich	1385-1396

German Painting, which was remarkable for its faithful observation of life and its naturalism, left behind it interesting representations of the life of the upper classes, which were indirectly to exert a great influence on the painters of northern Italy in the second half of the fourteenth and first half of the fifteenth century.

Examples:—

In the Castle of Nershaus in Bohemia.	Life of S. George	1338
"	"	Runkelstein near Bolzen.
"	"	Lichtenberg in the S. Tyrol.
		end of XIV. c.
		XV. c.

FLANDERS.

Gothic Art reached Flanders by two routes, those of Southern France and North Germany. The French current promoted an active movement in architecture, sculpture, and painting, distinguished by strong national characteristics.

Flemish Gothic, in the fourteenth and fifteenth centuries, produced graceful and beautiful churches like Sainte Gudule at Bruxelles, Malines Cathedral, the churches of Bruges, and the cathedral and bell-tower of Anversa. The spire of the latter was completed at the end of the fifteenth century, and is a masterpiece in its beauty of proportion, grace, and boldness of conception.



Fig. 348.—Town Hall, Brussels.

Examples:—

Bruges, Church of Our Lady, completed in	1297
Tournai, Cathedral	XIV. c.
Malines "	1341-XV. c.
Louvain "	1373-XV. c.
Anversa "	1352-XV. c.
Gand "	XIV.-XV. c.
Bruxelles, S. Gudule	1273, 1350-XV. c.

But the most original and characteristic buildings are secular. Owing to its position between Germany, France, England, and the lands farther north, and owing also to the character of its inhabitants, the country of Flanders enjoyed, since the beginning of the Middle Ages, the twofold privilege of preserving its independence and becoming the centre of commerce for the north of Europe. Its towns succeeded in conquering and maintaining communal rights whilst at the same time developing their industries, especially that of cloth-manufacture. And it is precisely in Flanders that we find two groups of buildings which are admirable artistic embodiments of these two



Fig. 349.—Town Hall, Louvain.

activities, riches and autonomy : market buildings or great warehouses and depositories for the cloth, and communal palaces or town halls.

The *Cloth-market* is a huge rectangular building, several storeys high, with turrets at each corner, and in the middle of the principal façade a great tower, sometimes extremely high, with its top storey flanked by four turrets. Characteristic features are the high and overhanging roofs and the lofty polygonal pyramids crowning the tower and turrets. An open portico runs along the ground floor, and in the upper floors are rows of numerous broad windows. The building is simple and logical in structure, with a certain stern sobriety about it which reflects the thoughtful and honest tradesman ; but that he could display his riches upon occasion the form and decoration of the great central tower bear ample witness.

Examples :—

at Yprès	1200-1304
„ Bruges	1283-1364
„ Gand	1425

The *Town Hall* (Palais Communal) resembles the Cloth-market in structure; it is in fact a more lavish and genial development of the same type.

Examples:—

at Bruges	1376-1387
„ Bruxelles (Fig. 348)	1402-1454
„ Louvain (Fig. 349)	1447-1463

Flemish sculpture and painting not only rose to be a new national art, especially after the middle of the fourteenth century, but spread, in their turn, to France, and gave new life to the arts there, stimulating them to a development that was essentially Flemish in character. We treated of this briefly in the last chapter: it will suffice here to note that both these branches of Flemish Art bring us to the period of transition from Gothic Art to that of the Renaissance.

SPAIN AND PORTUGAL.

In Spain, French Gothic Art, dating from the thirteenth century, was instrumental in founding magnificent cathedrals, splendid convents, and sumptuous palaces. But even where the Gothic style was applied in unadulterated purity, there were present certain structural and decorative details which gave it a distinct local character. This was still more definitely the case from the fourteenth century onwards, assisted on the one hand by the arrival of artists of other nationalities than French—German, Flemish, and Italian—on the other, by the growth of a national school of artists, and the study of the French works and those of these other artists, and indeed of any work imported from other lands, as well as by replacing the treasures of Moorish Art left by the Arabs.

The outside of the churches is not, as a rule, genuinely Gothic in appearance, even in those with bell-towers like the Cathedral of Burgos (Fig. 350), the roof being for the most part flat, and the main block of the building



Fig. 350.—Burgos Cathedral.

showing no tendency to bear a disproportionate relation to the height. Passing to the interior, the great choir with its stalls is situated, as in San Clemente at Rome, in the last division of the nave, sometimes even beyond the intersection of the cross, while beyond this again is the space reserved for the high altar, forming the chapel *major*. A passage shut in by side screens joins the choir and chapel *major*, and both are enclosed by a high decorative screen which hides the interior from sight and interrupts the view. Over the intersection of the cross rises a high lantern-tower, a real narthex (that of Burgos resembles the narthex of Milan Cathedral), from which abundant light flows into the interior of the church, while only scanty rays penetrate through the narrow Gothic windows, producing a strangely fantastic effect in these lofty, spacious churches.

Examples :—

Cathedral of Burgos (Fig. 350), begun in	1227
" " continued in	XIV. c.
" " bell towers added	XV. c.
Toledo Cathedral begun in	1227
" " enclosure of chapel <i>major</i>	XIV. c.

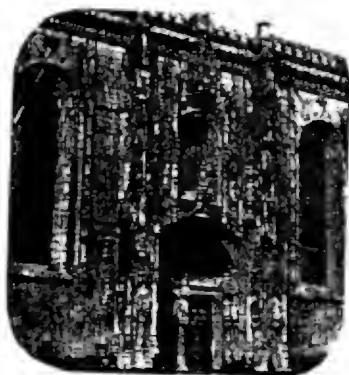


Fig. 351.—Door of Convent of Belem.

Leon Cathedral	
Gerona	XIII.-XIV. c.
Barcelona	XIV. c.
Palma, on Island of Majorca	XIV. c.
Seville	XIV. c.
Quadalajar, Infanta's Palace	1403-1507
Valladolid, Seminary	1461
" College of S. Gregory	1480-1492
	1488-1496

In sculpture, and more especially in sculptured ornaments, we find, it is true, some magnificent examples of pure French Gothic, as on the two porches of *Sarmental*, and of the Apostles in Burgos Cathedral; but, as a rule, even the unadulterated style shows various local traits which become more and more marked; the decorative details, whether consisting of architectural ornament, foliage, or figures, as well as the statues themselves, are close-packed, almost oppressively crowded; not an atom of space is left uncovered, and the foliage is treated with great minuteness of detail, all which characteristics betray the influence of Moorish Art. In the thirteenth century the combination of Gothic and Moorish styles, and later—

towards the close of the fifteenth century and so late as the beginning of the sixteenth century—the addition of Italian Renaissance elements, gave rise to a style which, though a mixture (in which Gothic prevails), grew nevertheless into something of great beauty and originality, a truly national style, to which the Spaniards gave the name of *estilo florido*, and which still triumphed in the years immediately following 1539, in the rebuilding and decoration of the fallen screen in Burgos Cathedral.



Fig. 352.—Cloisters of the Monastery of Belem.

Examples :—

Burgos, Cathedral, small door of cloisters	after 1250
Cuellar (Castile), tombs in the church of S. Stephen	XIV. c.
Olite (Navarre), Church of S. Mary <i>la real</i> , decoration	"
Toledo Cathedral, clock door	"
Burgos Cathedral, monuments	"
Toledo Cathedral, sculptured decoration of the choir screens and of that of the chapel major	
Valencia Cathedral, decoration of narthex	XV. c.
Guadalajar, Palace of the Infanta, decoration of court	1461
Valladolid, Seminary, decoration	1480-1492
Valladolid, College of S. Gregory, the porch	1488-1496
Burgos Cathedral, outer decoration of narthex	after 1539

In *Portugal* the development of Art was parallel to, though more modest than that in Spain. But when, towards the end of the fourteenth century, Portugal made itself



Fig. 353.—Frieze of porch of Notre Dame. Paris. (Goussier.)

politically independent of Spain, a new style of decoration began to arise, similar in character—but even richer and more inventive—a true national style.

The famous convent of Batala was founded at the end of the fourteenth century to commemorate the battle of Alinbarrota (1385), which determined the fate of Portuguese independence. The church is still in the pure Gothic style of the fourteenth century; but the adjoining sumptuous octagonal chapel, which was never finished, and known as the *cappella imperfecta*, is in quite a different style: the lower floor, which belongs to the early fifteenth century, shows the influence of England, while the upper part, begun in 1491, is in a mixed style.

It was in this magnificent style, compact of Gothic and Moorish (the latter element prevailing even more than in Spain), and elements of Italian Renaissance Art, that was fashioned the fantastic and marvellous monastery of Belem, which, strange to relate, was not built till the sixteenth century (Figs. 351 and 352).

CONCLUSION.

Gothic Art north of the Alps, which had grown out of the development of Romanesque, was made up of many various elements, gathered from afar, and out of the distant past; but it arose in that district of France which is known as the "Isle de France," whose centre is Paris; it was there, and in France as a whole, that it first flourished and that it attained its utmost splendour. In each of the

countries of Europe into which it spread it took on a new aspect and was transformed into a new national art, whilst from England and Flanders new life and energy flowed back to stimulate the Gothic of France.

This Gothic Art, which attained to such marvellous unity in every department of religious and secular art, and in its highest as in its lowest manifestations, was above all supreme in its solemn and mystic cathedrals and in the miraculous spontaneity and exquisite inventiveness of its sculpture. Since the creations of the ancient classical world there had been nothing to equal them in originality and eloquent beauty. As the creations of classical Greece were the loftiest expression of sensuous and intellectual beauty, the Gothic cathedrals and statues are the more intimate expressions of the mysticism and rapture of Christianity. It remained for Italian Art to realise the fusion of sensuous beauty, intellectual idealism, and sweet mystic rapture into an harmonious whole.

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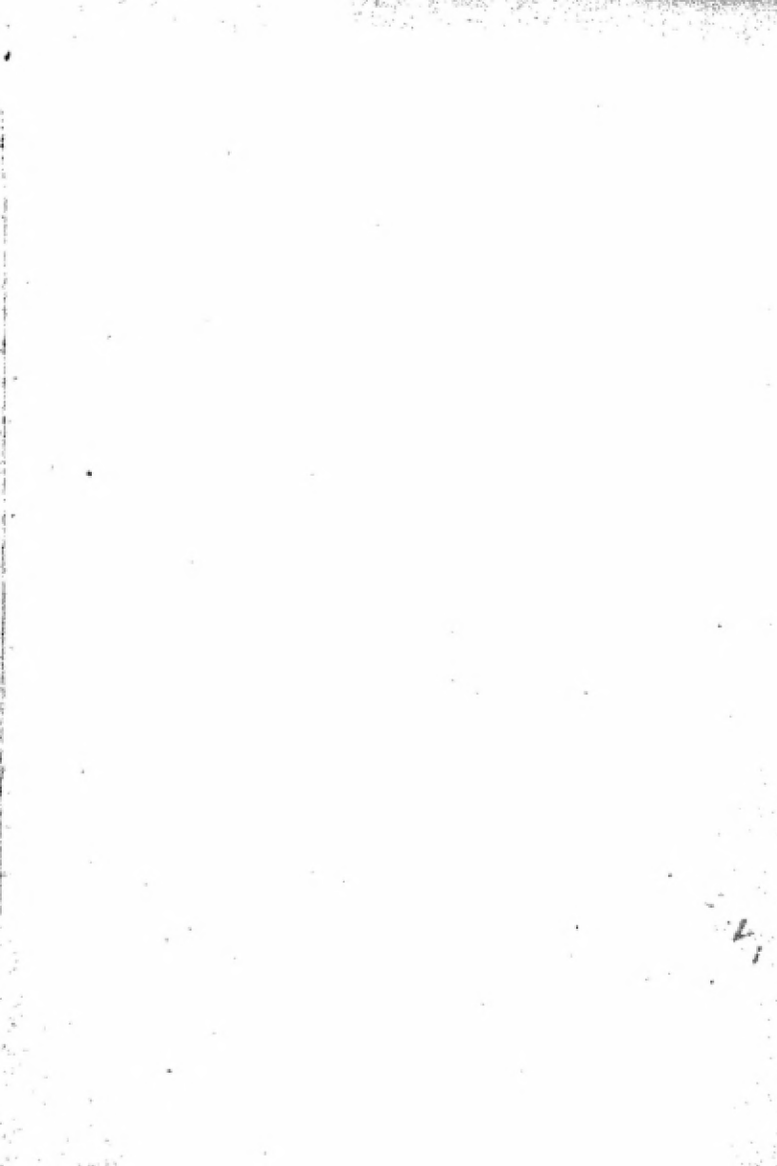
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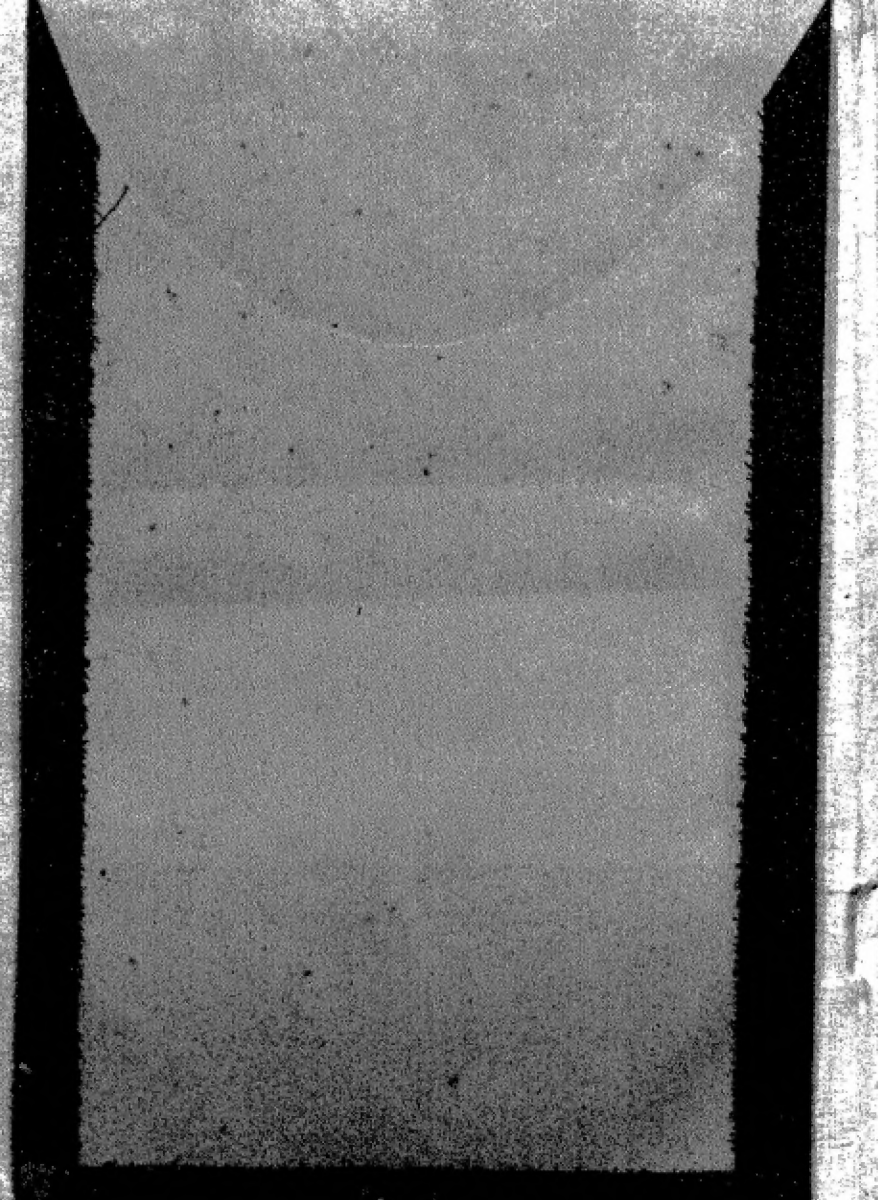
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